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# Imax is Not For Sale

After market close on Friday, Dec. 15, 2006, just before this issue went to press, **Imax Corporation** issued a brief press release that said the company is no longer seeking to be acquired or to merge with another company. “After an extensive period of review of potential strategic alternatives to enhance shareholder value, [Imax] has determined that a sale or merger of the Company at this time will not achieve this objective.”

Co-CEOs **Richard Gelfond** and **Bradley Wechsler** were quoted as saying, “While IMAX received interest from multiple parties in our process of exploring a potential sale or merger of the Company, none ultimately indicated a willingness to acquire the Company at an acceptable valuation. As we reported at the end of this year's third quarter, we are confident about our ability to profitably grow the global IMAX network, and to succeed with our new business initiatives designed to expand the IMAX footprint, such as our pursuit of joint venture opportunities (see **BIZ** on page 4)

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# Developing a 35mm 3D Camera For LF Filming

Including thoughts on the influence of small 3D cameras and the global digital cinema rollout on the LF industry

by William Reeve, CSC

This article is dedicated to the late pioneers of 3D LF in whose footsteps I have followed: **Noel Archambault**, **Ernie McNabb**, and **Peter Henton**.

I have been observing the development of image-capture technology for the past 30 years, 22 of which were spent developing 2D and 3D equipment at **Imax Corporation** and freelancing as an LF cinematographer. One day in 1989, on the cusp of a great wave of 15/70 film making, producer **Phyllis Ferguson** walked into Imax's camera department after seeing a blow-up of some 35mm stock footage to 15/70 for possible use in **Blue Planet**. I recall her first words: “We couldn't tell the difference between the 35mm and IMAX!” Seventeen years ago! My ears pricked up and I began wondering how long the marvelous and perhaps extravagant camera systems I was working on would last.

In 1999 producer/director **Stephen Low** and I created schematics for an 8-perf/35mm 3D camera design that we suspected might be obsolete by the time it was a reality. At the time, digital cinematography seemed ready to overtake film cameras. One year later, Stephen proposed using 3D HD video for image capture. We conducted tests at Imax in 2000 with director **James Cameron**. A 3D rig using two **Sony HC10** industrial HD cameras yielded relatively successful results for close-up and macro work, given the quality of print negative film at the time. Using a Sony system based on our ideas and tests,

Cameron went on to make two LF films in collaboration with Vince Pace, **Ghosts of the Abyss** and **Aliens of the Deep**.

Seven years later, we are still waiting for digital technology to overtake and surpass film for image capture. But film technology has not stood still. **Eastman Kodak** and other film manufacturers have developed super-fine-grain film stocks that can record vast amounts of information with a simple and compact camera that doesn't require the rack-mounted hard drives and cable links of current digital cameras.

## Designing a 3D camera

In April 2006, the producers of **Dinosaurs Alive** approached **Bill White** and me to design and build a small, lightweight 3D camera system to complement the 3D IMAX Solido camera system for specialized photography on location. The catch: they needed a complete production-ready system in just three months.

Bill and I formed the **3D Camera Company** and took on this million-dollar challenge. We analyzed the need for such a camera for 3D LF production and the growing number of digital 3D Hollywood features. We also needed to know whether this system could serve in 2D LF production, because the rental market for 3D LF shooting alone might not be sufficient to support the venture. We were able to ob-

(see **CAMERA** on page 6)

## Premiering This Month

*Night at the Museum: The IMAX Experience.* See page 11.

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# The Insiders

**This month's focus:**  
**Digital Domes**

## The Dawn of the E-Dome

by Gord Harris

In a world where change is the only constant, it is nice to know that some of those changes are positive. One such change is in the area of digital dome projection, where the bandwidths needed are so extreme that the only currently practical alternative to film is the use of multiple electronic projectors. As you know from **Ed Lantz's** recent article (see *LF Examiner*, Summer 2006), one of the biggest advantages of digital domes (or e-domes) is the interactivity that is possible with computer-generated images and sounds. Until recently, these systems have been hampered by the low brightness of cathode-ray tube (CRT) projectors, maintenance issues, and problems with seaming and aligning multiple-projector systems.

Film projection solves the bandwidth, brightness, and maintenance problems quite handily, but at a cost, and with limited interactivity. Is there any way to have our cake and eat it too, in terms of the flexibility of digital images? Perhaps. E-dome performance only dreamed of ten years ago with CRT-based systems or prototype laser projection systems is now becoming a distinct possibility with chip- and panel-based projectors combined with new software and machine-vision technology.

As for lasers, in early December I saw a prototype Grating Light Valve (GLV) projector by **Evans & Sutherland** with a staggering 5K by 4K resolution. Compared side-by-side with a 9-inch CRT display of about 2.5K by 1.5K, the difference in acuity and image detail was amazing. The prototype I saw at a simulator show was rear-projecting a still image of Times Square onto a screen approximately 6 by 4 feet (1.8 by 1.2 meters). You could read individual street signs that were just blobs and see wires that were invisible in the CRT projector image. It exceeded the resolution at which much LF footage is film recorded today (4K x 3K). It looked to have higher contrast than the CRT image, and better brightness, too, although nowhere close to the brightness of a film projector's xenon lamp. It was the highest resolution single-projector electronic system I have ever seen.

On the down side, it suffered from some artifacts and issues: lines, non uniformities, color oddities, etc. Its color was vivid yet rather odd: not very natural looking, perhaps because of the particular laser wavelengths used, or maybe because of problems with color balancing and timing the images. Only

still images were shown, due to the difficulties of feeding this puppy data quickly enough. Another limitation is the unusual grainy, specular appearance often seen with laser images from collimated light: a kind of speckle or point-like illumination effect similar to holograms. After a few minutes one seems to adapt to that somewhat.

But ten years ago the first prototype HD DLP (Digital Light Processor) chips from **Texas Instruments** had teething problems, too. Today DLP chips and projectors with 1920x1080 resolution are virtually flawless, so don't rule out laser technology yet. GLV technology is a stunning achievement and should be watched closely, particularly for smaller domes. (It is possible there are other laser projectors out there better than the one I saw last week. If you know of one I would love to hear about it.)

If image quality is more important to you than interactivity, I wouldn't throw out your film projectors for lasers yet! However, there are other intriguing options I feel are more viable today than single super projectors.

The other major technology contenders that I feel are more viable for e-domes are multiple-projector, multiple-server systems based on discrete arrays (such as DLP) or chips (like Liquid Crystal on Silicone or LCOS). I must acknowledge up front that I am more knowledgeable about the DLP micro-mirror displays because the company I work for, **Christie Digital**, makes projectors and systems using the those chips. LCOS systems from **Sony** and **JVC** can achieve higher resolutions per device than DLP can currently. I saw a Quad HD projector (combining four tiled 1920x1080 images on a single 4K LCOS panel) at the same simulator show that looked very good indeed. Better all around, in fact, than the laser image, when one considers motion, smoothness, color quality, contrast, and brightness, and not just raw resolution. It is easier to feed data at this lower Quad HD rate, effectively using four HD servers with synchronized hard disk systems, although the data streams are usually compressed.

It is still a formidable challenge to match the raw bandwidth of 15/70 or 8/70 film in terms of megabytes per second delivered on screen. Delivery bandwidth — pushing the pixels out fast enough — is still a bigger problem than mere storage capacity, as you can surmise from the low prices for hard drives at your local big-box electronics stores.

On the down side, the long-term stability and reliability of these complex 4K LCOS chips remains somewhat of a question, as there is simply not a lot  
(see *INSIDERS* on page 12)

## In Memoriam: Rick Mlady

Retired **Imax Corporation** sales rep **Rick Mlady** died on Nov. 16 in Naperville, IL, of lung cancer. He was 70 years old.

Born in Chicago in 1936, he studied history and government at Monmouth College in Illinois, where he met his wife, Joy. After graduating, he taught social studies in junior high school for four years. In the 1960s he worked for **Spitz Space Systems**, selling planetarium systems and domes.

Mlady worked for Imax from the early 1980s until retiring in 2001. For much of that time he was the company's only U.S.-based sales rep. As such he was responsible for placing IMAX theaters in many museums and science centers in North America.

His wife Joy told the *Chicago Tribune*, "He made a good salesman because everybody trusted him. He took each client to heart and worked with them. Sometimes the sale wasn't finished for five or six years, but he worked with these people, and we became friends of the families."

He had hoped to take his wife and family to Hawaii to celebrate the couple's 50<sup>th</sup> wedding anniversary. But after being diagnosed with cancer in July, he decided to take 15 relatives on the trip this fall, two years early. His son Michael told the *Tribune*, "He had such a strong will to take his family there, and he was able to do that. We have a couple of pictures of him standing with all of us, which was very strenuous for him. But he stood up."

A memorial service was held in Lemont, IL, on Nov. 19. Mlady is survived by his wife, Joy, their three children, Michael, David, and Judith Wehner, and seven grandchildren.

Imax co-founder **Graeme Ferguson** sent the following remembrance.

"If Rick Mlady had not joined Imax, the company never would have survived. At that time the corporate name was Imax

Entertainment Ltd., which shows the direction we were heading. Our early customers included three amusement parks, two temporary expositions, and a casino. We carefully chose our first salesman, **Peter Crane**, because of his experience at both the **Walt Disney Company** and the New York World's Fair. Peter did well, but our eyes were fixed on entertainment, and we were blind to IMAX's potential in education.

"One day we were struck by a tornado. The **Reuben H. Fleet Space Theatre**

would compromise their institutions' educational mandate. Yes, children would experience thrills, but would they actually learn?

"That's where Rick Mlady saved us. When he joined the company, he was the first member of the Imax family with any knowledge of education. He had been with **Spitz Space Systems**, and he knew most of the people in the science museum world. More important, they knew him, and had learned to trust him.

"Rick was unswervingly confident of the educational potential of the new medium, and gradually he eased the fears of the museum and planetarium people. At first single-handedly, and then joined by **Jack Spoehr**, he persuaded most of the world's prestigious institutions to incorporate IMAX theatres, and for more than two decades it was education, not entertainment, that provided the medium's core.

"This was Rick's vision, not ours. Without Rick, IMAX would have withered; not many theatres would have been built, nor films made, and millions of young people would have missed the enrichment that the IMAX experience brought to their lives.

"Rick was a man of sound judgment, a wise colleague, and a delightful friend. We will sorely miss him."

Mlady's co-worker **Jack Spoehr**, who worked with him at Spitz for many years before they both moved to Imax Corporation, wrote:

"How in the world can I describe how I've felt for so many years about Rick Mlady? The words that come to mind pale in the presence of the person.

"It isn't always easy in the turmoil of commerce, and especially sales, to earn the unqualified admiration of your colleagues and, but Rick did that easily for decades. I knew Rick for fifteen years at Imax and there is no question whatsoever that the founders of Imax and his co-workers held

(see **MLADY** on page 16)



Rick Mlady in 1997.

opened in San Diego, with a stunning film by **Les Novros** and **George Casey** that transported audiences to the outer solar system. Then an earthquake: **Michael Collins** chose IMAX for the new **National Air and Space Museum** in Washington, DC. Almost at once the **Francis Thompson** and **MacGillivray-Freeman** film *To Fly!* became an icon. Visitors continued to visit the **Smithsonian Institution** to see the famed Wright Flyer, but now they could also experience flying, as if they themselves were the brothers Wright.

"Audiences flocked to see IMAX, but many educators were unconvinced. Some museum directors feared that IMAX



# THE BIZ

## DEALS

(from **BIZ** on page 1)

around the world and our development of an IMAX digital projector, targeted for introduction in 2008."

The day before the announcement, Imax shares had suddenly risen by 7.5% on unusually heavy trading. After the announcement the price fell by 10% in after-hours trading, from \$4.07 to \$3.65, and a further drop was expected when the market opened on Monday, Dec. 18.

### Imax adds to 2005 deal in China

Imax Corporation has added a seventh MPX theater system to a 2005 deal made with Hong Kong's **Lark International Multimedia**. The latest system, an MPX like the other six, will be retrofitted into an existing opera house attached to a multiplex in Wuhan, a city in central China with a population of over nine million. It will be installed in the first quarter of 2007, the first of Lark's IMAX theaters to open. The remaining screens are expected to open by 2009, by which time Imax expects to have 25 theaters in China.

Lark International Multimedia owns UA Cinemas, with 55 screens in eight locations in Hong Kong, and the StudioCity chain, with three theaters in Chongqing, Shanghai, and Wuhan. The multimedia group is a subsidiary of **Lark International Holdings**, a Hong Kong-based multi-function company that was founded in 1963 by American businessman Ira Kaye. In addition to multimedia, it also has interests in apparel, dairy, property, food and beverage, and investments.

### Michigan's NCG chain to get IMAX

**NCG Cinema**, based in Owosso, MI, has signed a deal with **Imax Corporation** for an MPX system to be installed next year in a 14-screen multiplex that opened in May 2006 in Grand Blanc, MI. The 400-seat IMAX house will have a 70-foot (21-meter) wide screen, and is expected to open in November 2007.

According to a local press report, the contract precludes Imax from installing another theater within 20 miles, an area

that encompasses all of Flint and portions of the northwestern suburbs of Detroit. The NCG chain operates 94 screens at 10 locations in Michigan and Indiana.

### Sea Monsters: the video game

**National Geographic Giant Screen Films** has announced that it will release a video game simultaneously with the opening of its 3D LF film *Sea Monsters*, in October 2007. The game, *Sea Monsters: A Prehistoric Adventure*, will be available for the new Nintendo Wii system as well as the Sony PS2 and Nintendo DS platforms, and will be sold through video retailers and online at National Geographic's Web site. The game is licensed and distributed by **Destination Software, Inc.**, in partnership with National Geographic Ventures. (Destination Software is not related to **Destination Cinema, Inc.**, which was formerly partly owned by Nat. Geo.)

The giant-screen film will open worldwide on Oct. 5, 2007, supported by the National Geographic's wide-ranging media empire, including its television channel,

magazines, books, and Web site, as well as external marketing and promotional partnerships.

### Chronos available on HD DVD

**Koch Entertainment Distribution** has released **Ron Fricke's** 1986 LF film *Chronos* on HD DVD, the first 15/70 film to be made available in the format. A Blu-Ray DVD version is expected to be released in April 2007. HD DVD and Blu-Ray are competing non-compatible formats for displaying high-definition video on HDTV sets. The former was introduced first and currently has an advantage in terms of the number of players available. But Blu-Ray is considered technically more advanced and has greater industry support in terms of manufacturers and studios backing it.

A number of LF films are available on DVD in the Windows Media Video HD format, but they can generally only be viewed on a computer monitor or a specially configured computer-based home-theater system.



*Ron Fricke's 1985 film Chronos is available on HD DVD.*

MacGillivray Freeman Films

# THE BIZ

## DEALS

### Imax to use AccessIT program

Imax Corporation has selected Access Integrated Technologies' Global Theatrical Distribution System software to manage the distribution of 15/70 prints worldwide. A version of the database program is used by four major studios to book, distribute, account for, and track 35mm prints throughout North America. The new global version, which AccessIT has been developing with Fox International, will help Imax and other companies manage the worldwide distribution of film as well as digital prints.

In a separate announcement, AccessIT said that it has installed 1,583 digital cinema systems in 2006, exceeding its goal of 1,500, and reaching an average of 266 per month in the past three months. The company expects to have 2,000 systems in place by March 31, 2007, and a total of 4,000 theaters in 2008.

### Pakistan IMAX delayed

A legal controversy has delayed the construction of the IMAX theater in Lahore, Pakistan. According to local news reports, the Lahore High Court will hold a hearing on a petition submitted by Citizens for a Better Environment that charges that the project is in violation of the 1973 Constitution. The petitioners allege that about six acres of park land was illegally transferred by the local government to the developer, Punjab Entertainment Company. The PEC asserts that the project was approved by the Environment Protection Department and the Lahore Development Authority in November. In February 2006 the court had granted the petitioners' request to stop construction at the site, but an upper court vacated that decision a few weeks later.

When first announced in October 2004, the theater was expected to open in September 2005.

### Dalai Lama supports LF project

The Dalai Lama has agreed to be patron of *Stories of Faith*, a project to promote religious tolerance that will consist

of five LF films, a conventional feature film, and a series of books, all set to be released in 2009 and 2010. Each of the giant-screen films will be a dramatic story that focuses on one of the world's major religions: Christianity, Judaism, Islam, Buddhism, and Hinduism. The films are intended to "alleviate anxieties of foreign religions and cultures," according to a press release, and will be produced in Ireland.

Blackwood Capital Group is acting as an intermediary for funding of the US\$100 million project, which was conceived by German filmmaker Wolfram Bauer, CEO of Stories of Faith, Ltd.



Walter Witschey

### Witschey to retire from Richmond

Walter Witschey, director of the Science Museum of Virginia in Richmond since 1992, has announced that he will retire at the end of the current fiscal year, on June 30, 2007. He will then become the museum's director emeritus, in which role he'll continue advising the museum.

During his tenure, Witschey has expanded the physical facilities of the museum, adding park space and railway exhibits to the former train station building. He created a satellite facility, the Danville Science Center, 130 miles from Richmond, and developed the Belmont Bay Science Center now being planned in northern Virginia. Two other science centers are also being planned.

## PERSONNEL

He also expanded the museum's outreach program throughout Virginia, with science-mobile trailers, satellite, cable video, and Internet hookups to schools, and science after-school programs for at-risk urban middle-schoolers.

Witschey holds a Ph.D. in Mayan archaeology from Tulane University and a bachelor's degree in physics from Princeton. He has served as president of the Association of Science-Technology Centers, which held its annual conference at SMV in 2005.

### Imax selects new financial officers

Imax Corporation has announced that Jeffrey Vance and Vigna Vivekanand have been appointed to jointly hold the positions of principal accounting officer and co-controller.

Vance has been with the company since 2004, first as manager of business operations, and more recently as director of finance and treasurer. He came to Imax from Arthur Andersen, LLP. Vivekanand has been with the company since 1999 as director of finance.

The two men take over the positions held by Kathryn Gamble, who had previously informed the company that she wanted to reduce her work hours. She will continue working for the company on a part-time basis as vice president of financial and special projects.

### Johnson leaves MOSI

Jim Johnson, vice president of retail operations at the Museum of Science and Industry (MOSI) in Tampa, FL, has left the museum to work in a family real estate business in Alabama. Before joining MOSI two years ago, Johnson worked for many years at the U.S. Space and Rocket Center in Huntsville, AL.

The position will not be refilled. Instead, according to Vicki Ahrens, vice president of guest services, the duties will be split among other MOSI staffers. Ahrens will oversee the 11-year-old IMAX Dome theater, with the assistance of theater director Zarth Bertsch.



# Developing a 35mm 3D Camera for LF Films

(from *CAMERA* on page 1)

tain financing on the following premises:

**Superior image quality.** A high-quality original-negative image is needed to survive the digital remastering process and be intercut with 15/70 mm. We reasoned that if IMAX DMR and other competing processes can successfully convert feature films shot in 35mm Academy format to 15/70, then shooting 3D images in the larger Super 35mm format, with the most advanced lenses in the world, should produce significantly better results.

**Economy.** We determined that shooting 35mm could save about \$3 per frame in film stock costs alone, savings that could be applied to scanning and up-resing the images for 15/70.

**Versatility.** The 3D camera system would consist of standalone units that could be used separately for 2D shooting, but instantly integrated for 3D work, without modification.

**Digital Cinema.** The digital cinema rollout now under way is expected to see 4,000 3D-ready digital screens installed in

North America by the end of 2007. The perceived need for live-action 3D production to fill those screens supported our decision to move ahead with the project.

The 3D Camera Company worked closely with **ARRI Canada** and through ARRI's Munich, Germany-based network that supplies 50% of the world's cinema production camera equipment. ARRI's new 235 Super35mm camera was the basis for a dual-camera system that would not use a cumbersome mirror rig. Our design and implementation drew upon our experience in the past 20 years and newly available techniques for digitally enhancing film images.

Our challenge was to squeeze two fully functioning cameras together and make them work without major modifications, while avoiding image artifacts like miniaturization. When the two lenses of a 3D camera system are much farther apart than the average distance between the human eyes (the "inter-axial" distance, normally about 2.5 inches or 6.25 centimeters), objects in the resulting images seem small-

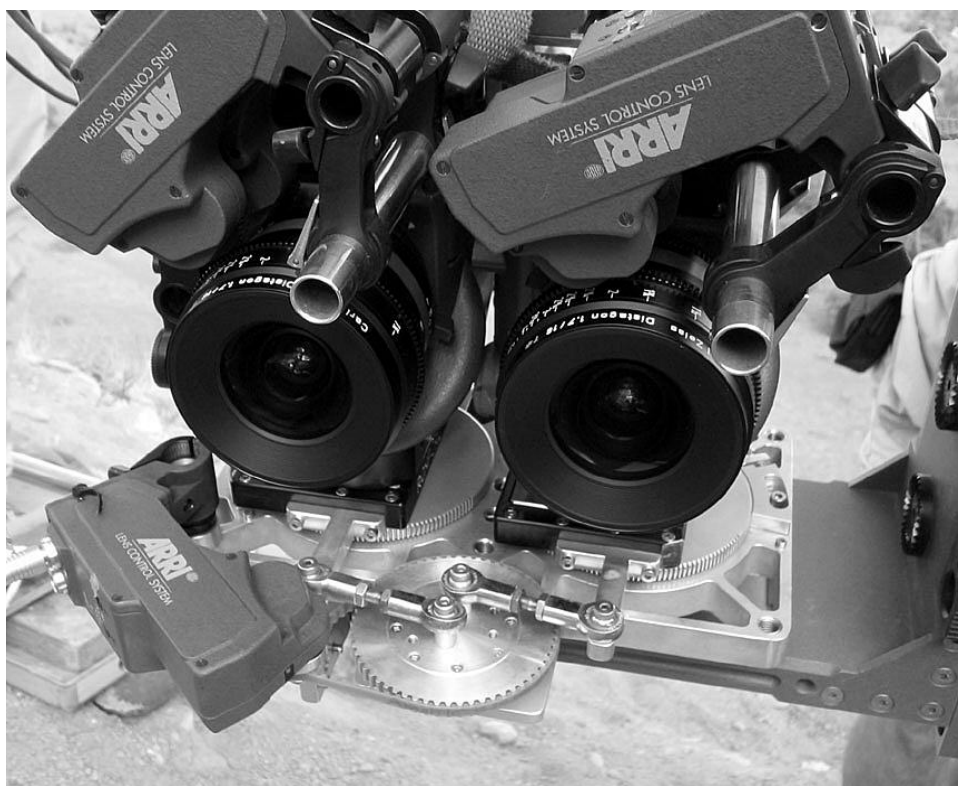
er than they really are, as if they were being seen through the eyes of a giant.

In 1989, while developing mirror rigs with variable lens spacing, **Noel Archambault** and I did a series of tests to determine the effects of shooting with large inter-axial distances (hyper-stereo). **Hugh Murray**, Imax's VP of technology, reminded us that those tests showed that a combination of convergence techniques and the magnification provided by slightly longer lenses can eliminate miniaturization if certain guidelines are followed. We decided that we could get away with an inter-axial of 5.4 inches (13.7 cm), the effective width of the ARRI 235 camera.

The 235 camera allowed us to use fully corrected, high-speed, distortion-free Zeiss Ultra Prime lenses. The use of computer-designed aspheric lenses is one of the big advantages our camera system has over the 25-year-old lenses used on the Solido camera. The rig's adjustable convergence and fully corrected optics help eliminate the miniaturization and other artifacts that would otherwise be the result of the wide inter-axial distance. Other distortions, like vertical parallax caused by aiming the camera bodies inward to converge, can be removed in digital post.

We fitted the cameras with identically matched pairs of Ultra Prime lenses with focal lengths that matched the "apparent distance" software that Imax has developed to help 3D filmmakers determine convergence settings. During testing and production work, I was often seen hiding under a dark cloth, making these calculations on my Palm Pilot.

ARRI Canada's **Sebastien Laffoux**, together with supervisor **Michael Haubmann** at ARRI Austria, spearheaded the process of integrating the controls of the two cameras. We needed accurately synchronized master/slave camera movements, synchronous focus, iris, and zoom controls, a convergence control channel, and modified video assists, all squeezed together as close as possible. The compact size of the 235 is what made this feasible: it is very small, but contains all the modern features we needed.



*A view of the convergence base, controlled by an ARRI lens control motor.*

The engineers at ARRI removed the video assist electronics from one camera and mounted them on the other side of its body so we could get the cameras even closer together. The 3D video configuration made it possible for camera operator **Dylan Reade** to view stereoscopic 3D images on two 5-inch flat monitors by using the crossed-eye technique. We believe this is the first time this has been done.

To control the dual lenses we used the ARRI Wireless Remote System with custom software. Four ARRI lens motors controlled iris and focus in perfect sync, while a fifth motor controlled convergence. The cameras are mounted on a base that provides convergence (toe-in) adjustment, mimicking the way human eyes look at close objects. The entire system is one-of-a-kind, with several proprietary modifications. The beauty of it is that spare camera bodies can very quickly be prepared for replacement in an emergency.

The rapid development process made us all very nervous, since there was very little time for testing. In our final days of preparation, Imax provided digital post production and screening support at its 3D shop so we could test the stereo effect of the system. ARRI in Munich worked furiously to finish the modifications. In fact, the new software for synchronizing the brains of the cameras was only e-mailed to us from Munich on the first day of produc-



*Setting up the rig on a long crane at the Ghost Ranch in New Mexico.*

tion camera tests.

### **Shooting with the new system**

*Dinosaurs Alive* producer/co-director **David Clark** and co-director **Bayley Silleck** provided great encouragement throughout the development process.

Their support helped boost our confidence that the methods and technologies we were applying were sound. New parts and upgraded components were assembled and fitted into cases minutes before we left for our first location: the Ghost Ranch in New Mexico.

Upon arrival for our first day of principal photography, we found that the subject, a bone dig site, was situated on a small hillside plateau about 20 feet above ground level. Bayley wanted a camera move that would set up 3D visual cues and enhance the stereo space. It would require a dolly track and crane-mounted remote head. The large Panther crane could only raise the 600-pound Imax 3D camera and remote head system to a height of 25 feet, not far enough for the shot. But carrying the ARRI 3D rig and Lambda head system, which totaled only 120 pounds, it could extend to 36 feet. This was the first of many situations to highlight the strengths of our new rig.

As time progressed, these advantages  
(see **CAMERA** on page 8)



*The ARRI 235 camera in its standard configuration.*





Jeff Mart filming with the ARRI rig on a Steadicam in Fern Canyon, CA.

(from *CAMERA* on page 7)

became more apparent. One striking example was shooting background plates for 3D animation in densely forested locations using available light. **Craig Clarke**, the supervisor of the 3D CGI team at **DAMNfx** in Montreal, expected us to shoot these with the Solido camera since, theoretically, the larger negative image area of the 15/65 frame is a better starting point. But when we compared the depth-of-field tables of the 15/65 format to 4/35 system, in most cases there was either insufficient light to shoot 15/65 or only a few feet of sharp foreground in front of the 3D IMAX camera. On the other hand, the Ultra Prime lenses provided healthy exposure of the entire scene in sharp focus from close subjects to infinity.

We asked ourselves whether it was better to have a large negative underexposed and mostly in soft focus or a smaller neg properly exposed and in sharp focus throughout. The answer was obvious and

the decision was unanimous to go with the smaller, sharper negative. The list of shots made with the 4/35 rig kept growing because, in addition to sharper negs and longer crane reaches, it also allowed quieter operation, lighter action mounts, hand-held shots, Steadicam work, and more.

However, shooting on a smaller format was a somewhat contentious issue. The system's success highlights recent improvements in film technology but also raises questions about some "rules" in LF production and distribution that may be in need of revisiting.

The "print-down" rules established many years ago to limit footage shot with smaller formats seem more problematic as technology advances. For good reasons, many theater operators are purists and don't want low-quality images to degrade the giant-screen experience for their visitors. I agreed wholeheartedly with this policy until it became evident that improved emulsions, digital remastering, and other technologies were changing the face of original cinematography so much that the giant negative has become obsolete in some (but not all!) applications.

The wide-angle vistas that are so breathtakingly associated with the giant screen are still reserved for 15/65mm cameras. The details of 3D foreground images and the minute background details of huge scenes that impress audiences can only be captured with a real LF negative. The Imax Solido camera worked stunningly well when we followed distant convoys of

trucks driving through the Flaming Cliffs of the Gobi Desert.

But after 15/65 sets the stage, the smaller film formats can often take over in tight spots, like shooting the convoy from the roof of a Land Rover, using a stabilized platform and 3D zoom lenses. We shot the first 3D zoom lens aerials in New Mexico using brand-new Cooke 15-40mm variable prime lenses, serial numbers 1 and 2. In aerial 3D cinematography, an expanded interaxial of 5.4 inches (13.7 centimeters) enhances the stereo depth of landscapes and action shots. We got a beautiful sweeping 3D scene of our heroes traversing a desert road that started with a distant landscape and ended on the windows of the vehicle. The shot was only possible with perfectly matched and synchronized zoom lenses.

Even smaller HD digital camera systems are adept at working where closeups and macro 3D require great depth of field under extreme conditions. This is why Cameron took them to the deep ocean: the camera heads could be stowed inside a strong titanium housing mounted outside the submersible. Cables carried the signal inside the sub where it was recorded on tape. But the umbilical cords and hard drives needed to record 3D HDTV are obstacles to LF Steadicam work.

By the end of principal photography on *Dinosaurs Alive*, we had shot about 150 minutes of 15/65 mm and 300 minutes of 4/35, saving about \$300,000 on raw film stock alone, not counting reduced processing costs. As I mentioned before, those savings were directly applied to digitally up-resing the 35mm negative to 15/70. We shot at least 20 scenes with the ARRI system that we had originally planned to shoot in 15/65.

Bayley appreciated the quiet operation of the cameras, remarking that they can now get much more intimate with dialogue recording in exterior applications. Dave Clark seemed reserved at first, but in the end he happily reported that the ARRI 3D images repurposed by **Lowry Digital** (part of **DTS Digital**) and used in the *Dinosaurs Alive* trailer screened at the GSCA conference, revealed "imperceptible difference between 4/35 and 15/70 inter-cut shots!"



## The immediate future

Since shooting *Dinosaurs Alive*, we have implemented several improvements to the system, including further weight reduction for Steadicam work and a dedicated convergence control unit so that a second assistant can pull convergence on the fly, independently of the main remote control. **Willy Nikodemus**, our expert machinist and creator of the convergence unit, is also refining accessories, such as an articulating matte box and filter system. A second convergence unit with improved drive is on the drawing board and will be ready for Stephen Low's next 3D film, *Legends Of The Sky*.

The 3D Camera Company's mission is to serve the growing number of 3D filmmakers — LF and conventional — with studio-quality film and digital equipment. We feel that the success of the ARRI 235 3D system so far proves that a twin-lens, single-body, studio-quality, sync-sound camera will greatly benefit LF production by bringing scenes of intimate dialogue, dramatic narrative, natural history, and docudrama storytelling to the giant screen.

We have heard that the director of a top-grossing feature film recently expressed interest in obtaining a 3D camera for his latest blockbuster, but as often is the case with film technology development, the money was there but the schedule was prohibitive. Such news boosts our confidence that there is a future for film-based 3D image capture in LF and conventional filmmaking. We have watched digital experimenters return to film, asking, "Why try to recreate the 'film look' with digital cameras when film cameras can do the job with higher on-board image-recording capacity and fewer complications?" Post-production tools like the ARRISCAN film scanner can do a full, color-corrected 6K scan with the exact dynamic range of film emulsion at two frames per second.

All in all, 3D film combined with digital projection is a win/win situation and a natural progression of technology. With the existing worldwide infrastructure for film-based photography, processing, and post, the future looks very positive for the continued use of film to shoot LF and conventional feature films alike.

There is still much to be done to upgrade the world of 3D post production. Screening dailies in digital 3D is not as easy as some might expect and, surprisingly, in some situations film may be simpler and cheaper. It is relatively easy to process and screen 3D rushes on 35mm film using interlocked projectors. This avoids the expense of low-res scanning, authoring, and syncing, followed by hours of server uploading that is needed for digital screenings.

Labs like **FotoKem** in Los Angeles can screen 3D film dailies as quickly as conventional 2D rushes and already have screening rooms equipped with silver screens and interlocked projectors. I expect to see more post-production facilities rising to fill the need for 3D post for conventional feature production. This will obviously also benefit 3D LF producers.

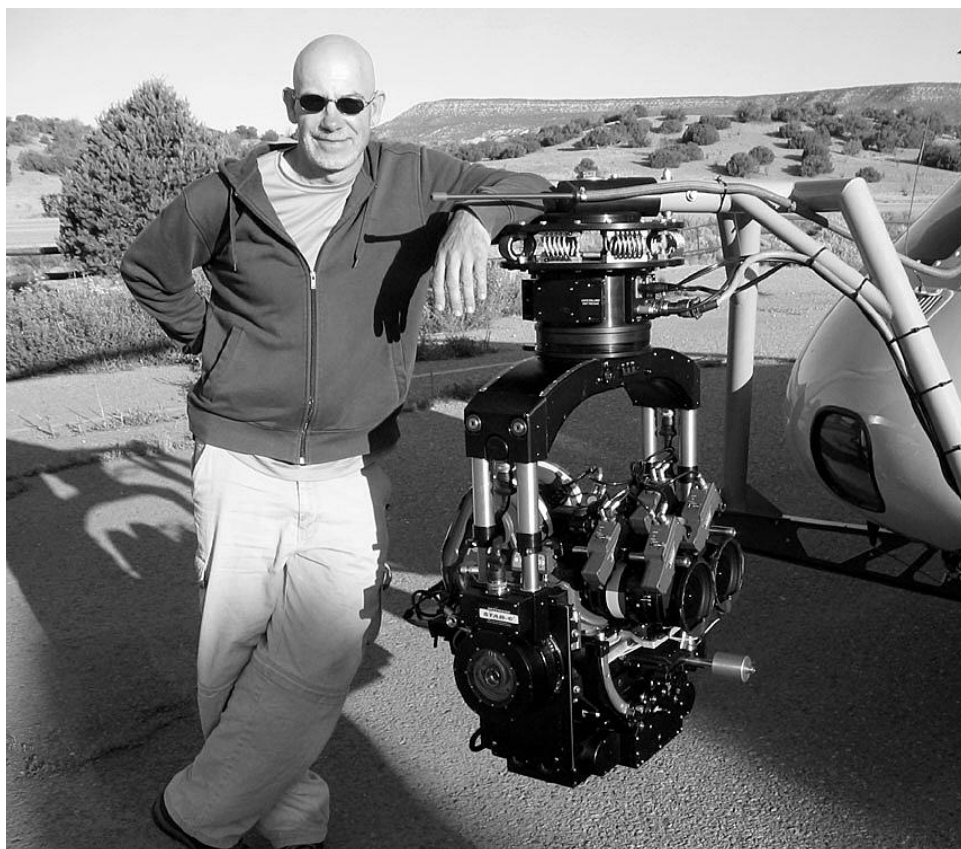
## Gemini 8/35 mm 3D camera

Our camera system is not the only alternative to 15/70 shooting available to LF filmmakers. Cinematographer **Sean Phillips** and **MSM Camera Design's** **Marty**

**Mueller** have recently announced the availability of the Gemini 8-perf/35mm 3D camera, a single-body, two-strip 3D camera for original LF image capture. (See *LF Examiner*, November 2006.) Like the ARRI 4/35 rig, the Gemini camera effectively solves many of the problems posed by the 225-pound (100-kilo) IMAX Solido 3D camera.

Although Sean and Marty have said that they expect to incorporate digital image enhancement into the post processing of Gemini images, I would urge users of this system to experiment with straight optical blowups to 15/70. More than seven years ago, during prep for Stephen Low's *Volcanoes of the Deep Sea*, I shot tests in 2D 8/35 that showed that under optimum conditions, shooting medium-close subjects, it is possible to achieve high-quality optical-only enlargements to 15/70mm. Today, with advances in emulsions like Eastman Vision II camera negative, bypassing digital scanning and doing optical enlargement from 8/35 3D might be an economical method of original LF cinema-

(see *CAMERA* on page 10)



The author with the 3D camera rig on a Nettman helicopter mount.

(from *CAMERA* on page 9)  
topography.

I would hesitate to say that 4/35 or 8/35 can replace shooting wide vistas with the Solido camera or mirror rigs that can adjust the inter-axial distance on the fly. But for the vast majority of action shots, Gemini and our small 4/35 camera rig are solutions the industry has been waiting for.

### Next: high frame-rate 3D

In my opinion, the next step in improving the theatrical 3D experience is increasing the frame rate of both capture and exhibition. The 3D Camera Company is developing equipment capable of shooting 36 and 48 fps with sync sound. Shooting 3D at these speeds promises to create more fully immersive experiences than are now possible.

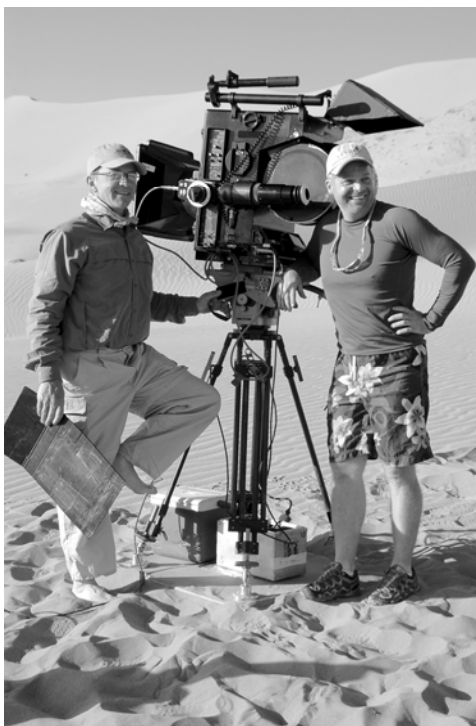
Today's digital 3D projectors and servers display each frame of 24 fps 3D material three times, for a total rate of 144 images per second (24 x 3 x 2 eyes). If, instead of repeating 24 images three times each, 48 or more different images were projected twice or only once, unpleasant strobing effects, which chop up fast action traversing the screen, would be reduced or eliminated. The benefits of this technique have been demonstrated with the Showscan 5/70 format at 60 fps and the IMAX HD 48-fps format.

In October, executives and associates of the 3D Camera Company visited **Christie/AIX** in Kitchener, ON, Canada, to learn more about the rollout of digital projectors that is storming across North America. We met with **Jennifer Smith**, director of entertainment solutions development; **Terry Schmidt**, chief scientist; and **Gord Harris** (formerly of Imax), Christie's manager of immersive solutions.

They enthusiastically told us of their mandate to deliver 400 2K digital cinema projectors per month, with a goal of 3,000 units installed by the end of 2007. Jennifer explained that every projector Christie/AIX ships is 3D-ready. The **Doremi DCP-2000** servers in the package have enough bandwidth to project high-quality 3D images at 24 fps. The systems can be fitted with the **Real-D Z-Screen** circular polarizers and use lightweight colorless

circular polarization glasses that are as efficient as active LCD systems. Jennifer said that they are delivering all their units 3D-ready to support the 3D content that is expected to be the savior of mainstream feature-film cinema.

We asked if our goal of 48 fps 3D projection is a realistic possibility. Terry said that servers with one-terabyte of band-



Key grip Chris Tate and master rigger Claude Fortin with the 225-pound Solido camera in the Gobi Desert.

width that could deliver the equivalent of 96 fps (i.e. two 48-fps image streams) should be available "within the next couple of years."

I feel that high frame-rate 3D will be the new wave of digital cinema. Directors Stephen Low, James Cameron, **Robert Rodriguez**, **Peter Jackson**, and others have said they plan to use the technique to create fully immersive dramatic motion pictures. When the demand for high-frame-rate 3D cinema begins to build, the 3D Camera Company plans to have film and digital camera equipment ready for rental.

### What's in it for Large Format?

I don't profess to be a market analyst, so please take what follows with a grain of salt.

I believe the LF industry would benefit

by making its content available to the growing number of conventional digital cinema venues. The capacity to project high-quality 24 fps 3D will be built into 4,000 digital screens slated to be in place by the end of 2007. This means that, in addition to giant-screen theaters with all their great strengths, 3D LF films could also be shown on thousands of digital screens in multiplexes.

Imax Corporation does the converse of this by presenting digitally enhanced feature films in 15/70 theaters. So why not present 3D LF content in these new digital cinemas? Why sell LF films on DVDs for home viewing and not show them on big (if not giant) screens in neighborhood multiplexes? Why ignore this new and expanding market, which will always outnumber giant-screen theaters?

The rapid spread of digital cinema is making many people nervous about the future of LF. But rather than ignore it, why not acknowledge the competition and share our content with them, as the feature film industry is already doing with us? Additional revenue from this larger market could spawn more high-quality LF content, shot economically with the new tools of 3D image capture.

Concerns about image quality shouldn't hold us back. A DVD played through the best home theater system displays only about 1% of the information visible on an IMAX theater screen. HDTV cablecasts provide significantly better picture quality, but are still a pale shadow of the original. Why not give audiences an even better experience in a digital 3D theater?

Giant-screen film theaters will be around in all their glory for quite some time, and I personally believe that disseminating LF content to smaller screens will expand awareness of the medium and generate more revenues which can fuel more and better LF production.

William Reeve has over 30 years experience as a cinematographer and camera technology developer, and 22 years working exclusively in LF, including at the camera department of Imax Corporation. His LF DP credits include: *Fighter Pilot*, *Extreme*, *Volcanoes of the Deep Sea*, *Dinosaurs: Giants of Patagonia*, and *Dinosaurs Alive!* He can be reached at [william.reeve@t-online.de](mailto:william.reeve@t-online.de).

Photo by Jim O'Leary



## Premiering This Month



*Ben Stiller confronts a T-rex.*

### ***Night at the Museum: The IMAX Experience***

*"Night at the Museum* is an action-adventure-comedy that takes place in a natural history museum. Good-hearted dreamer Larry Daley (**Ben Stiller**), despite being perpetually down on his luck, thinks he's destined for something big. But even he could never have imagined how big, when he accepts what appears to be a menial job as a graveyard-shift security guard at a museum of natural history.

"During Larry's watch, extraordinary things begin to occur: Mayans, Roman gladiators, and cowboys emerge from their dioramas to wage epic battles; a Neanderthal burns down his own display in his quest for fire; Attila the Hun pillages neighboring exhibits; and a T-rex reminds everyone why he's history's fiercest predator.

"Amidst the chaos, the only person Larry can turn to for advice is a wax figure of resident Teddy Roosevelt (**Robin Williams**), who helps our hero harness the bedlam, stop a nefarious plot, and save the museum."

Although the museum in the film is based on the **American Museum of Natural History** in New York City, and external shots of AMNH were used in the movie, the interiors were built on a sound stage in Vancouver, Canada.

*Night at the Museum* was directed by **Shawn Levy** (*Cheaper by the Dozen*) and written by **Ben Garant** and **Thomas Lennon** (*Reno 911!*), based on the children's book by **Milan Trenc**. It stars Ben Stiller, Robin Williams, **Carla Gugino**, **Dick Van Dyke**, **Mickey Rooney**, **Ricky Gervais**, and **Owen Wilson** in an uncredited role.

The score was by **Alan Silvestri**, cinematography by **Guillermo Navarro**. Production designer **Claude Paré** designed the museum interiors. The film was produced by **Michael Barnathan**, **Chris Columbus**, **Bob Ducsay**, and **Shawn Levy**, with executive producers **Thomas M. Hammel** and **Ira Shuman**.

*Night at the Museum: The IMAX Experience* opens in 82 IMAX theaters simultaneously with the wide opening in conventional theaters on Dec. 22.



*Robin Williams as Teddy Roosevelt.*

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# Using Digital Projectors on Domes and Giant Screens

(from *INSIDERS* on page 2)

of experience here yet. In most of the consumer devices that I have owned the liquid crystals eventually succumbed to heat, UV, or drying up. The color stability and long-term repeatability of liquid crystals under high heat loads is unknown. They are also quite expensive compared to lower-resolution projectors, and are internally more complex to drive than devices with smaller pixel counts. The jury is still out on some of these concerns — we don't really know yet because of their short history. So the long-term viability of LCOS is still TBD. I don't claim to be expert on LCOS, and I am biased towards nanotechnology mechanical systems, perhaps. Despite these uncertainties, they certainly are a hot topic in the simulator world today.

So this leads to what I believe is reliable, well proven, reasonably mature, and affordable technology: multiple DLP projectors, digitally warped and blended together into a single image. And in particular what is quite new and exciting in this area is the emerging technology of autocalibration machine-vision systems. Software is stepping in to simplify this complex task and reduce maintenance and operating costs compared to the e-domes of today.

Consider what is required to achieve the illusion of a single integrated image from multiple image sources. One fundamental is perfect synchronization of all parts of the image. This is simple in concept, but quite challenging when video data is streaming from multiple physical hard disks at millions of bits per second. It is further complicated by the fact that most systems use data compression to achieve those very high data rates. If you are displaying simulated images computed on the fly for interactivity, this requires an Image Generator (IG) sophisticated enough to keep all the computations from ten or more frame buffers in perfect sync. Simply lashing together a few PCs and hoping they will all stay in perfect sync probably won't work, considering the delays that are natural in computer networks. Server and IG sync issues are not trivial in digital systems, but are nonexistent

in film: every part of your image blasts out from a single strip of film, in parallel, at the speed of light, 24 times a second.

Another fundamental is geometric accuracy. A straight line in the world you are depicting on screen, whether real or virtual, should be displayed as straight, even if it spans multiple projectors and image seams. A plane streaking across the sky had best look like it is flying in a smooth curve, and not jumping or shifting as it



*The author in 2004.*

crosses from one image source to the next. The human visual system is acutely sensitive to discontinuities in spatial or temporal performance over small areas such as an image seam. So the warping of a rectangular image to a curved screen like a dome has to be well-nigh perfect, or your lines of latitude and longitude on a dome grid are simply not going to look right. You may not be able to judge if a grid is, say, four degrees wide or five degrees, but you sure as heck can see tiny deviations and errors of fractions of a degree if a smooth curve or straight line has unexpected bends or non-linearities. Overcoming these problems requires great preci-

sion in digitally warping the images down to almost single-pixel overlaps in two adjacent images.

Anyone who has manually converged and calibrated multiple CRT projectors knows how time-consuming and difficult the task is. It is tedious in the extreme and if anything drifts, as analog CRT devices are fond of doing, it requires regular alignment touch-ups. Similar problems arise with color and luminosity matching, as picture tubes age and lose power. In general, compared to film projectors, image alignment is a major hassle.

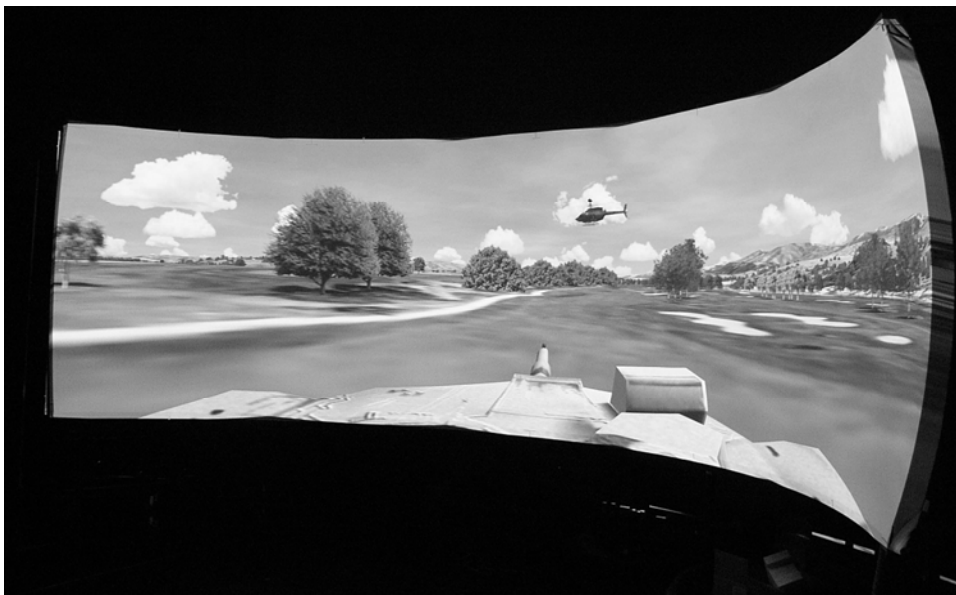
I am happy to report that this problem has been pretty much solved. Christie and other manufacturers have made great progress in autocalibration systems that use machine-vision algorithms to automatically align, warp, seam, and color-match multiple projectors into a seamless image. The seams are there, of course, but if the blends are smooth enough and the geometry warping accurate enough, they are virtually undetectable by viewers.

I believe we have reached the point where 99% of the viewers cannot detect the blends at all, assuming well-matched projectors and lenses in the first place.

These systems work by defining reference systems for the screen geometry, since the software must know if it is looking at a sphere, a cylinder, or a flat surface. A digital camera is aimed at the screen so that it sees at least two complete images to be blended. For larger simulators or domes, multiple matched cameras are usually required. Occasionally, a single camera on a pan/tilt servo head can be used to survey the dome.

The software sends calibration images to the projectors one at a time, and the software compares images from the camera, adjusting the projector images photometrically to figure out where the screen is in 3D space, and how to alter the projected image to better match the desired seam geometry. Typically, the system has to find each projector's image edges, and make sure they are set to the correct position. This process is repeated for each of the multiple projectors.





*A 1 by 5 blended array with a total of 4.6K by 1.4K pixels on a 21-foot spherical screen,*

Next the automation software turns its attention to image blending, and applies smooth rolloff functions across the blended edges to make the seam invisible. There are limits to how narrow these blends can be, as you have to allow enough pixels to smoothly transition the edges without staircase aliasing effects: smooth is good, jaggies and banding are bad! The Christie system can achieve nearly pixel-on-pixel alignment with seam quality that exceeds what a skilled operator can achieve manually, and in a very small fraction of the time. We have reached the point where automated blending and warping are usually superior to manual warping and blending – honestly!

The trickiest part of the equation is final color matching of the different images into a single color-corrected whole. To be frank, there is still research and development work to be done here, especially if you do not start with stable, well-matched projectors. Occasionally a “winger” projector with odd coloration characteristics will still stick out from the blended whole with slightly different colors. As I said, the human visual system is exquisitely sensitive, often better than \$20,000 light meters at detecting minor color differences. As with color timing in film answer prints, color matching is the last and most difficult part of autocalibrating software systems.

But the bottom line is that we can now achieve excellent multi-megapixel images

using multiple DLP projectors with 1400x1050 or 1920x1080 (HD) resolutions. You can get the wow of a Quad HD LCOS projector without the cost or the potential problems of reliability, color stability, and working life. The images are sharp, bright, contrasty, and colorful.

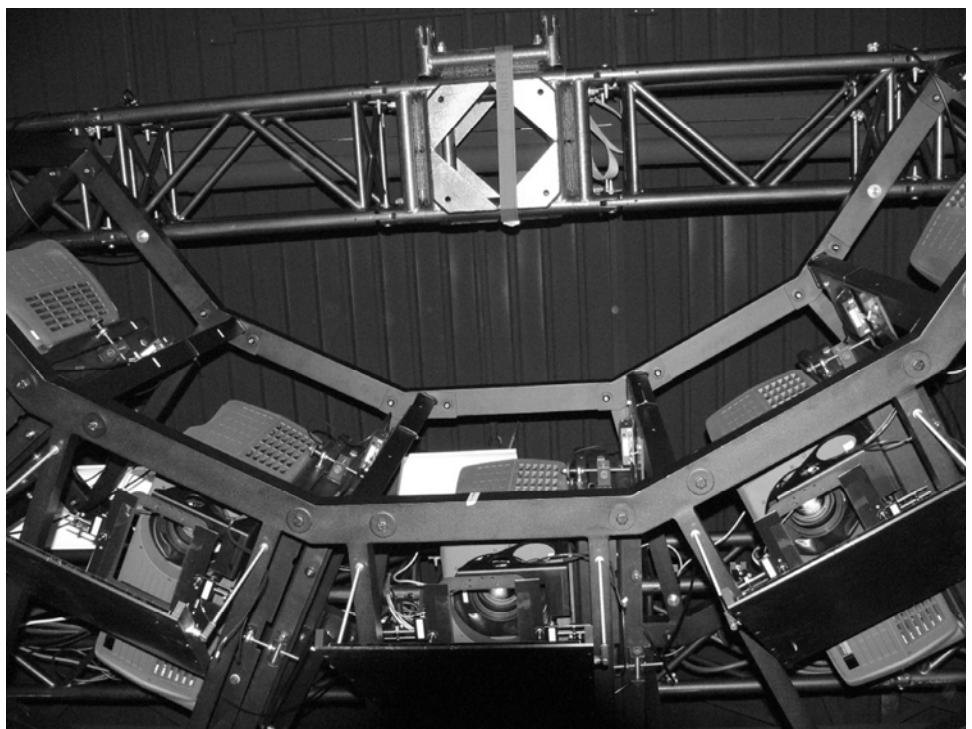
You can see the quality of a single DLP projector for yourself by going to any local digital cinema powered by a Christie 2K

projector. In my neck of the woods, they consistently look better than 35mm film projection. They really do! And remember, this is coming from a film guy!

The biggest autocalibrated system Christie has assembled to date is a 12-projector, 17-megapixel simulator. Others have experimented with trade-show-quality displays with more than 50 projectors. Military simulator customers are very fussy about geometric accuracy, because they need to avoid negative training effects. They love the simplicity of simply pushing a button to tune up a display when anything has changed, like a camera, a failed projector, or screen.

I believe that machine vision calibration of multi-projector digital systems is a “disruptive technology” that could finally tip the film vs. digital balance in our industry. Forget waiting for the ultimate single-projector electronic solution, and get on with interactive digital domes and LF theaters today!

*Gord Harris is program manager of vis/sim R&D for visual environments at Christie Digital in Kitchener, Ontario, and may be reached at [gord.harris@christiedigital.com](mailto:gord.harris@christiedigital.com).*



*Looking straight up at five Christie Matrix S+2K simulation projectors, edge-blended in portrait mode, using motorized optical blending to create a 140-degree image on the 21-foot spherical screen seen above*



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Lions 3D: Roar of the Kalahari**

Tim Liversedge Productions; distributor: National Geographic Giant Screen Film Distribution. 3D conversion: Sassoon Film Design. 3D. **Release: Late January 2007.**

- The 2003 film is being converted to 3D for re-release in 2007. Conversion will be complete by the end of the year.

#### **Wild Africa 3D** (wt)

nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. **Release: Feb. 2007.**

- Principal photography is complete.
- Post production is under way and will be completed in January.

#### **Dinosaurs: Giants of Patagonia**

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Narrator: Donald Sutherland. 3D. **Release: March 1, 2007.**

- Principal photography is done. CGI is under way.
- December: Finished recording narration with Donald Sutherland in Los Angeles.

#### **The Alps**

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producers: Greg MacGillivray, Mark Krenzien; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables, Stephen Judson; line producer: Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. **Release: March 16, 2007**

- Principal photography is complete.

#### **Mummies: Secrets of the Pharaohs**

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; produc-



ers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil. **Release: March 16, 2007.**

- October-November: Filmed CSI-like laboratory scenes in a Los Angeles studio; aerials, camel caravans, and studio scenes for three weeks in Morocco; and three weeks in Egypt at Luxor, Carnac, Giza, Aswan, Cairo, Abu Simbel, and other sites.
- Principal photography is complete. Editing is under way.

#### **Dinosaurs Alive!**

David Clark Inc., Maryland Science Center, Giant Screen Films, Stardust Blue, LLC, American Museum of Natural History; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. **Release: March 30, 2007.**

- September: Filmed backplates for CGI in redwood forests of Northern California.
- Principal photography is complete. Editing is under way.

#### **Spider-Man 3: The IMAX Experience**

Columbia Pictures; distributor: Sony Pictures Entertainment; director: Sam Raimi; script: Alvin Sargent; DP: Bill Pope; score: Christopher Young; producers: Avi Arad, Grant Curtis, Laura Ziskin; executive producers: Joseph M. Caracciolo, Kevin Feige, Stan Lee. Cast: Tobey Maguire, Kirsten Dunst, James Franco. **Release: May 4, 2007.**

- Film will be converted to 15/70 with the IMAX DMR process.

#### **Harry Potter and the Order of the Phoenix**

Warner Bros.; distributor: Warner Bros.; director: David Yates; script: Michael Goldenberg; DP: Slawomir Idziak; score: Nicholas Hooper; producer: David Heyman; executive producers: David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Helena Bonham Carter, Ralph Fiennes. **Release: July 13, 2007.**

- Film will be converted to 15/70 with the IMAX DMR process.

#### **Fly Me to the Moon**

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. **Release: Summer 2007.**

- Animation will continue through early 2007.
- 60 minutes of animation is complete.
- Will open in LF 3D and digital 3D versions.

#### **Sea Monsters: A Prehistoric Adventure** (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Chris-

tianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producers: Lisa Truitt, Tim Kelly. 3D. **Release: Oct. 5, 2007.**

- Principal photography is complete.
- Animation continues and editing is under way.

#### **Big Wave Hunters**

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. **Release: late 2007.**

- Will be filming the biggest swells in the North Pacific throughout the winter.

#### **Dolphins & Whales 3D** (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. **Release: February 2008.**

- September-October: Six-week expedition off Rurutu Island (Polynesia) to film humpback whales.

#### **Water Planet: Grand Canyon Adventure** (wt)

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; photography: Greg MacGillivray, Doug Lavender, Brad Ohlund, Ron Goodman, Jack Tankard; executive producer: Harrison Smith. 3D. (Different 2D flat and dome screen versions will also be available.). **Release: March 2008.**

- September: Principal photography began on the Colorado River in the Grand Canyon.
- Principal photography is complete.

#### **Wonders of the Great Lakes**

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. **Release: May 2008.**

- September-October: Shooting aerials around the Great Lakes and story elements at Niagara Falls and on Lake Superior.
- December: Filming a storm on Lake Superior from a Great Lakes freighter.
- Shooting will resume in March.

#### **Not filming this month:**

Vincent Van Gogh  
Ocean Frenzy 3D  
Sea Rex  
The Passion of Flight  
Balloon Fiesta  
We the People  
Pastoral Vertigo



Jan '08

July '08

Jan '09

SeaMon

BigWave

OF3D

D&amp;W3D WP

Sea Rex

WOTGL POF

Balloon WTP

PV



*Filming Mummies: Secrets of the Pharaohs. Top left: Dr. Bob Brier and Dr. Angelique Corthals examine a mummy in a laboratory studio set in Los Angeles. Top right: filming with the MSM IMAX 30-perf camera at an ancient Egypt set at the Atlas Film Studios in Morocco. Bottom (l to r): Gaffer Dennis Petersen, key grip Bobby Adams, director of photography Reed Smoot, and first assistant camera Scott Hoffman at the temple of Abu Simbel in Upper Egypt.*

(from **MLADY** on page 3)

Rick in the highest personal esteem.

"When I introduced myself to the executives of the IMAX theater in Galveston, Texas, at one conference, they simply said, 'That's nice. Where's Rick Mlady?'"

"When Imax sent its board chairman and top legal counsel to conclude the contract for one of the theaters in Taiwan, Rick's Taiwanese clients immediately asked 'But where's Mister Mlady?' and delayed the meeting until he could arrive from Illinois.

"Rick was part of a remarkable group of 'peddlers' at Spitz whose camaraderie continues to this day and continues to amaze me. He was a key element. The original Quaker owners, and later McGraw Hill executives, all recognized Rick's integrity, his warmth and steadiness.

"When I was assigned to train Rick in the sale of planetariums, we met for the trip in Michigan and promptly got lost somewhere in the farmlands between Ann Arbor and Midland. It was a clear night, so I assured Rick that we could recover our route simply by checking out the star field with celestial navigation - after all, that was specifically our business. I pointed out Antares, with its deep red color, as 'the rival of Mars,' and he answered with

that calm courtesy of his, 'Well, it may be Antares, Jack, but it's going like a bat out of hell for the Detroit Metropolitan Airport.' From then on, the learning was reversed on all fronts.

"Where there has been Rick there has been Joy. These two have gone hand in hand, arm in arm through life since college days. They've raised a strong, close family. And that's a treasure. They've traveled and worked together closely in many countries in Europe, Asia, Australia, and across America, leaving friends everywhere. To gather together as a family in Hawaii at the end of Rick's life, despite the ravages of his illness, is another example of their mutual family love, and of Rick's personal



*Rick Mlady (wearing hat) with his wife, children, and grandchildren in November.*

strength.

"Without fail on every one of my birthdays, Olga and I have received a phone call and card from Rick and Joy Mlady. And they stunned us when they walked in to our 50th wedding anniversary party last year.

"Not to have Rick out there in Illinois at the end of the phone is already leaving a hole in my soul."

### New and Future LF Theaters

City	Theater	Country	Mfr	Fmt		Opened
Busan	CGV Seomyon IMAX Theater	South Korea	IMAX	1570	3D	6/06
Barakaldo	Yelmo Cineplex IMAX Megapark	Spain	IMAX	1570	3D	6/9/06
Fresno, CA	Edwards Fresno Stadium 21	USA	IMAX	1570	3D	6/28/06
Lodz	Orange IMAX Lodz	Poland	IMAX	1570	3D	6/28/06
Auckland	Village SkyCity Queen Street	New Zealand	IMAX	1570	3D	6/28/06
Covington, LA	Holiday Cinema 12	USA	IMAX	1570	3D	6/30/06
Dongguan	Dongguan Science and Technology Museum	China	IMAX	1570	2D	7/06
Colleyville, TX	Metro Cinema Colleyville	USA	IMAX	1570	3D	7/06
Guatemala City	Circuito Alba Pradera-Concepcion	Guatemala	IMAX	1570	3D	7/06
Phoenix AZ	Arizona Science Center	USA	IMAX	1570	3D	7/8/06
Sofia	Cinema City IMAX Theater Sofia	Bulgaria	IMAX	1570	3D	7/12/06
Santa Fe	Cinepolis IMAX Theatre Santa Fe	Mexico	IMAX	1570	3D	7/14/06
Universidad	Cinepolis IMAX Theatre Universidad	Mexico	IMAX	1570	3D	7/14/06
Hong Kong	Hong Kong Airport Authority	China	IWRK	870	3D	8/31/06
Schenectady, NY	Proctors Theatre	USA	IWRK	870	2D	9/30/06
Kazan	Port Cinema IMAX Theater	Russia	IMAX	1570	3D	10/20/06
Batavia	Goodrich Randall 16 Theater	USA	IMAX	1570	3D	11/17/06
Mexicali	Sol del Niño, Science and Technology Center	Mexico	IMAX	1570	3D	12/06
Gloucester, ON	Cineplex SilverCity Gloucester	Canada	IMAX	1570	3D	12/13/06
San Antonio	Santikos IMAX Theater San Antonio	USA	IMAX	1570	3D	12/20/06
Saint Michael, MN	Cinemagic IMAX Theatre Saint Michael	USA	IMAX	1570	3D	12/22/06
Portage, IN	Goodrich Portage 16 Theater	USA	IMAX	1570	3D	1/12/07
McMinnville, OR	Evergreen Aviation Museum	USA	IMAX	1570	3D	2/07
Kolkata	Aeren R IMAX Theatre Kolkata	India	IMAX	1570	3D	3/07
Wuhan	Lark IMAX Theater	China	IMAX	1570	3D	3/31/07

Courtesy of the Mlady family.



(from **SHORTS** on page 28)

neither of which are treated by a national museum in Britain.

Opening in June 1983, the museum was the home of the first IMAX theater in the U.K. Located in Yorkshire, about 175 miles (280 kilometers) from London, it soon became the most popular museum outside of the British capital, with more than one million visitors a year.

In 1989 the museum launched the first television studio to be used for live broadcasts from a museum. It has been used by TV AM, Nickelodeon, and an outreach program called Youth TV. In 1993 a Cinema theater was installed, the world's first since the demise of the revolutionary three-strip process in the 1960s. In 1999 the museum was extensively refurbished with a new glass atrium and 25% more floor space.

The National Media Museum is part of the **National Museum of Science and Industry Museums Group**.

### Rogers wins TEA award

Bob Rogers, chairman of **BRC Imagination Arts**, will receive the Thea Lifetime Achievement Award from the **Themed Entertainment Association** at a ceremony in Disneyland on March 3, 2007. The award recognizes Rogers' work as a "creator, designer, and producer of innovative and immersive experience-based attractions for museums, cultural heritage

destinations, and corporate visitor sites worldwide." He has directed projects for the Abraham Lincoln Presidential Museum, Disney, General Motors, and NASA.

Rogers is a member of the Executive Committee of the Short Films and Animation Branch of the **Academy of Motion Picture Arts and Sciences** and a former member of the board of directors of the **International Association of Amusement Parks and Attractions**.

### 2007 Japan Wildlife Film Festival

Entries are being accepted for the **2007 Japan Wildlife Film Festival**, which will be held in Toyama, Aug. 23-26. The festival is being presented by the **Nature Film Network** in association with Britain's **Wildscreen**, the **Jackson Hole Wildlife Film Festival**, and the **United Nations Environment Program**.

To qualify, films must have been completed on or after May 1, 2004, and "the central focus must be on aspects of nature and wildlife, environmental conservation issues, or nature and people." Submissions must be made on VHS tape or DVD in the NTSC format, and be accompanied by a script in English or Japanese and three photos from the film. The deadline for submissions is Feb. 15, 2007. There is no entry fee.

For more information, or to enter online, visit [www.naturechannel.jp](http://www.naturechannel.jp).



*The newly renamed National Media Museum in Bradford, U.K.*

## Worldwide LF Theater Inventory

As of Dec. 1, 2006

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	46	44	6	171	3	273
IWRK		23	7		24	1	55
KINO		1	2		5		8
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
<b>Total</b>	<b>4</b>	<b>104</b>	<b>69</b>	<b>8</b>	<b>221</b>	<b>5</b>	<b>411</b>
By Format and Operator Type							
C = Commercial Standalone    CT = Theme Park CM = Multiplex                    I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	1
	15/70		2		1	3	3
	<b>Total</b>		<b>2</b>		<b>2</b>	<b>4</b>	<b>4</b>
Asia/Pac	8/70	5		6	23	34	34
	10/70			2	19	21	21
	15/70	10	12	2	25	49	49
	<b>Total</b>	<b>15</b>	<b>12</b>	<b>10</b>	<b>67</b>	<b>104</b>	<b>104</b>
Europe	8/70	3	5	5	11	24	24
	15/70	9	19	5	12	45	45
	<b>Total</b>	<b>12</b>	<b>24</b>	<b>10</b>	<b>23</b>	<b>69</b>	<b>69</b>
Middle East	8/70		1			1	1
	10/70				1	1	1
	15/70	1	4		1	6	6
	<b>Total</b>	<b>1</b>	<b>5</b>		<b>2</b>	<b>8</b>	<b>8</b>
North America	8/70	7	8	1	26	42	42
	15/70	28	58	4	88	178	178
	<b>Total</b>	<b>35</b>	<b>67</b>	<b>5</b>	<b>114</b>	<b>221</b>	<b>221</b>
South America	8/70				2	2	2
	15/70		2		1	3	3
	<b>Total</b>		<b>2</b>		<b>3</b>	<b>5</b>	<b>5</b>
World	8/70	15	15	12	63	105	105
	10/70			2	20	22	22
	15/70	49	97	11	128	284	284
	<b>Total</b>	<b>63</b>	<b>112</b>	<b>25</b>	<b>211</b>	<b>411</b>	<b>411</b>
By 2D / 3D							
	2D	3D	Total				
Africa	4		4				
Asia/Pac	78	26	104				
Europe	33	36	69				
ME	3	5	8				
NA	117	104	221				
SA	3	2	5				
<b>Total</b>	<b>238</b>	<b>173</b>	<b>411</b>				

# Bookings: December 2006 by Film

## 735 bookings of 98 films in 285 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>Africa</b>	Lucerne	9/15/06	12/2/06	<b>Dolphins</b>	Kuala Lumpur Di	10/27/05	10/26/07	<b>FON</b>	Garden City	12/10/04	12/31/06
	Menlyn	6/16/05	12/31/06		Poitiers Imax 3D	2/4/06	12/31/06		Gatineau	11/10/06	3/10/07
	Penrith	7/31/06	7/31/07		Seoul CGV	3/3/06	3/2/08		Hampton	12/10/04	12/31/06
	Toronto OP	6/1/05	12/31/06		Sofia CC	10/13/06	10/12/07		Hong Kong SM	12/10/05	12/31/06
<b>AIA3D</b>	Poitiers Imax 3D	2/4/06	12/31/06		Mumbai	12/2/05	12/1/06		Kansas City Sci	8/5/06	1/31/07
<b>AIWC</b>	Mexico City Cin	11/9/06	1/31/07		Parker	3/4/06	3/2/07		Las Vegas Lux	12/10/04	12/31/06
<b>AJ</b>	Sacramento Imx	11/1/06	12/31/06		Seoul 63	7/1/06	7/1/07		<b>Los Angeles CSC</b>	<b>6/30/06</b>	<b>12/31/06</b>
	Bogota Mal	4/1/06	4/30/07	<b>DS3D</b>	Thessaloniki	3/1/06	2/28/07		Menlyn	6/1/06	12/31/06
<b>Alamo</b>	Rochester MSC	4/1/06	3/31/07		Alamogordo	7/1/06	6/30/07		Milwaukee	8/4/06	12/9/06
	San Antonio 2D				Atlanta FMNH	10/21/06	3/30/07		Raleigh Exp	6/29/06	12/31/06
<b>Alaska</b>	Boston MOS	11/3/06	4/22/07		Baltimore	5/26/06	6/30/07		Saint Louis SC	3/11/05	12/31/06
	Cincinnati MC	11/15/06	12/21/06		Berlin CS	4/6/06	10/5/07		Seattle PSC 1	12/26/04	12/31/06
	Garza Garcia	10/5/06	4/5/07		Buenos Aires NA	5/12/06	4/30/07		Taipei MCRC	1/1/05	1/1/07
<b>ALBT</b>	Roanoke	11/22/06	5/31/07		Copenhagen	11/24/06	11/23/07		Toronto OSC	3/1/06	1/31/07
	Coomera	11/1/05	10/31/07		Durban	11/24/06	6/23/07	<b>FON</b>	<b>Victoria</b>	<b>5/26/06</b>	<b>12/31/06</b>
	Jackson MS	10/22/06	10/31/07		Galveston	9/22/06	9/21/07		Washington NASM	3/11/05	12/07
	<b>Nuremberg</b>	<b>12/21/06</b>	<b>12/31/07</b>		Gatineau	9/9/06	2/28/07		<b>Baltimore</b>	<b>11/5/04</b>	<b>6/30/07</b>
<b>AlienAdv</b>	Toronto OP	6/1/05	12/31/06		Katowice CC	5/17/06	5/16/07		Boston MOS	5/28/04	6/30/07
	Berlin CS	3/1/00			Krakow CC	5/17/06	5/16/07		Bradford	10/3/06	10/3/07
	Eilat Epic	4/4/04	12/31/06		London BFI	9/3/06	3/2/07		Calgary TWS	3/20/05	6/30/07
	Fort Lauderdale	5/1/06	4/30/07		London SM	3/3/06	3/2/07		<b>Cincinnati MC</b>	<b>10/2/04</b>	<b>6/30/07</b>
<b>Amazon</b>	Glasgow	3/1/05	12/31/06		Melbourne MV	4/13/06	4/12/07		Dallas MNS	9/29/06	3/2/07
	<b>Kuwait City</b>	<b>12/31/06</b>	<b>6/30/07</b>		Montreal SC	5/3/06	1/7/07		<b>Dwingeloo</b>	<b>6/1/05</b>	<b>5/31/07</b>
	Lodz CC	7/1/06	12/31/06		Moscow	5/31/06	5/30/07		Fort Lauderdale	9/13/04	12/31/06
	Madrid	4/2/03			Myrtle Beach	7/7/06	7/6/07		Houston MNS	3/6/05	5/31/07
<b>Antarc</b>	Nuremberg	8/15/06	8/15/07		Omaha Zoo	6/1/06	3/1/07		London SM	2/24/06	
	Kansas City Zoo	3/18/06	12/10/06		Osaka Sun	9/1/06	8/31/07		Madrid	7/1/06	12/31/06
	Melbourne MV	1/1/06	12/31/06		Philadelphia	4/24/06	4/23/07		Malaga Yel	3/25/06	12/31/06
	Nanchang	9/11/06	3/10/07		Quebec	6/23/06	6/22/07		Myrtle Beach	4/1/06	3/30/07
<b>AR</b>	Seattle PSC 1	3/1/06	2/28/07		Regina	12/1/06	5/31/07	<b>Galapago</b>	Quebec	2/20/06	2/28/07
	Sydney WBS	1/1/06	12/31/06		Saint Augustine	8/15/06	3/1/07		Raleigh Exp	5/1/06	1/31/07
	Pittsburgh CSC	9/15/06	6/07		San Diego RHF	7/1/06	6/30/07		Richmond SMV	9/18/04	6/30/07
	<b>Gatineau</b>	<b>12/15/06</b>	<b>1/7/07</b>		Singapore DC	8/5/06	1/31/07		Saint Louis SC	9/17/04	12/31/06
<b>BATB</b>	Hastings	9/11/06	3/11/07		Sinsheim	5/4/06	11/3/07		San Diego RHF	5/28/04	9/30/07
<b>Bears</b>	<b>Lucerne</b>	<b>12/1/06</b>	<b>6/1/07</b>		Sydney WBS	5/25/06	5/24/07		<b>Spokane</b>	<b>8/20/04</b>	<b>6/30/07</b>
<b>Beavers</b>	Saint Felicien	5/31/06	5/31/07		Tallahassee	7/7/06	1/7/07		Sudbury	2/1/06	6/30/07
	Calgary TWS	1/25/06	1/24/07		Townsville	7/17/06	12/31/06		Tampa MOSI	5/27/06	5/31/07
	Kenner	9/15/06	9/14/07		Tulsa Cmk	8/18/06	3/2/07		Valencia Spn	2/1/06	2/2/07
	New York AMNH	4/15/05			Warsaw CC	5/17/06	5/16/07		Vulcania	1/1/06	12/31/07
<b>BP</b>	Parker	11/1/06	12/31/07	<b>E3D</b>	Glasgow	6/25/04	12/31/06	<b>GC</b>	Berlin CS	8/11/06	8/10/07
	Riccione	6/1/06	5/31/07		<b>Prague CC</b>	<b>10/1/06</b>	<b>6/30/07</b>		Nuremberg	8/3/06	8/2/07
	Detroit SC	7/8/06	1/1/07		Sinsheim	5/16/03	12/31/06		Philadelphia	10/6/06	12/31/06
	Madison Star	10/13/06	4/13/07	<b>EMSH</b>	Castle Rock	3/92			<b>Cincinnati MC</b>	<b>11/17/06</b>	<b>8/31/07</b>
<b>Bugs</b>	Pittsburgh CSC	9/1/06	5/1/07	<b>Everest</b>	Charleston WV	11/4/06	1/26/07	<b>GF</b>	Ghaziabad Aer	2/10/06	2/10/07
	Spokane	9/21/06	3/21/07		Charlotte	9/20/06	12/7/06		Grand Canyon	11/1/99	12/06
	Toronto OSC	5/5/06	1/5/07		Des Moines	9/1/06	6/1/07		Hartberg	9/6/03	9/30/07
	Vantaa	9/1/06	9/1/07		Erie	11/20/06	7/15/07		Lucerne	5/1/05	12/31/06
<b>CRA</b>	Xalapa	9/1/06	1/1/07		Fort Worth	9/1/06	12/31/06		Myrtle Beach	4/1/06	3/30/07
	Barcelona	2/16/06	2/18/07		Kaparthala	5/15/06	5/14/07		Nuremberg	12/1/02	12/31/06
	Charleston WV	7/21/06	1/31/07		Manila	5/19/06	5/29/07		Penrith	7/16/05	7/21/07
	Garden City	6/1/06	4/1/07		Mumbai	12/2/05	12/1/06		Speyer Dome	1/23/05	12/31/06
<b>CTPA</b>	Hastings	4/5/06	12/3/06		Salt Lake City CP	6/15/06	12/07		Stockholm	3/1/04	12/31/06
	Karlshamn	1/15/06	8/31/07		San Diego RHF	9/1/06	9/30/07		Yellowstone	2/10/06	2/10/07
	Killeen	11/3/06	5/2/07	<b>ExplClub</b>	San Antonio Aztec	4/1/06	9/1/07	<b>GN</b>	Sudbury	3/1/03	3/31/07
	Madrid	5/1/06	5/31/07		Taipei MCRC	1/1/06	12/31/06		Puebla	8/15/06	4/15/07
<b>CV</b>	Richmond SMV	1/15/06	1/14/07	<b>Extreme</b>	Sydney WBS	10/15/06	1/31/07		Saint Felicien	4/05	12/06
	Valencia SPN	9/15/06	9/14/07		Tijuana	10/1/06	2/24/07		Taipei MCRC	1/1/06	12/31/06
	Tallahassee	6/16/06	12/20/06	<b>FightPil</b>	Chantilly	12/10/04	12/31/07	<b>GP</b>	Al Khobar	10/23/06	4/22/07
	Myrtle Beach	6/1/06	12/31/06		Columbus COSI	5/26/06	12/31/06	<b>Greece</b>	Syracuse	9/6/06	3/5/07
<b>Cyberwor</b>	San Diego RHF	10/1/06	9/30/07		Corpus Christi	2/3/05	3/31/07		Atlanta FMNH	8/19/06	8/18/07
	Ankara AFM	9/15/06	9/15/07		Dayton	12/3/04	12/3/07		Chicago MSI	2/16/06	6/15/07
	Istanbul AFM	1/1/06	12/31/06		Edmonton TWS	6/9/06	12/22/06		Copenhagen	5/16/06	5/15/07



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
HappyFee	Denver MNS	6/9/06	2/15/07	HaunCast	New York AMC	11/17/06	1/07	ITD	Pittsburgh CSC	12/26/06	12/25/07	
	Duluth	2/24/06	9/15/07		Omaha Zoo	11/17/06	1/07		Saint Paul	12/22/06	12/21/07	
	Edmonton TWS	2/17/06	2/15/07		Ontario Reg	11/17/06	1/07		San Antonio 2D	12/22/06	12/21/07	
	Houston MNS	9/22/06	9/21/07		Philadelphia	11/17/06	1/07		Seattle PSC 2	12/26/06	12/25/07	
	Louisville SC	2/16/06	2/15/07		Phoenix AMC	11/17/06	1/07		Shreveport	12/23/06	12/22/07	
	Melbourne MV	6/15/06	6/14/07		Pittsburgh Cmk	11/17/06	1/07		Speyer Dome	12/25/06	12/24/06	
	Mexico City Cin	11/10/06	7/31/07		Pittsburgh CSC	11/17/06	1/07		Tampa MOSI	12/22/06	12/21/07	
	Montreal SC	10/6/06	3/31/07		Portland	11/17/06	1/07		Vancouver TWS	12/23/06	12/22/07	
	Nuremberg	6/1/06	6/1/07		Quebec	11/17/06	1/07		Karuizawa Mer	1/1/06	12/31/06	
	Oklahoma City	3/10/06	3/9/07		Raleigh Exp	11/17/06	1/07		<b>Kazan</b>	<b>12/7/06</b>	<b>2/07</b>	
	Orlando SC	3/1/06	2/15/07		Reading JF	11/17/06	1/07		Taipei WVC	2/1/06	1/31/07	
	Regina	9/10/06	9/9/07		Richmond Cpx	11/17/06	1/07	JGWC	Birmingham AL	9/2/06	1/26/07	
	Saint Louis SC	9/5/06	9/4/07		<b>Richmond SMV</b>	<b>11/17/06</b>	<b>1/25/07</b>		Fort Worth	9/18/06	5/30/07	
	Saint Paul	6/15/06	1/7/07		Rochester Cmk	11/17/06	1/07		Hibbing	9/1/06	6/30/07	
	San Diego RHF	2/24/06	2/1/07		Saint Augustine	11/17/06	1/07		Melbourne MV	7/24/06	12/31/06	
	San Jose CA	9/20/06	9/19/07		Saint Louis Weh	11/17/06	1/07		Sioux Falls	10/8/06	1/26/07	
	Spokane	2/24/06	2/1/07		San Francisco AMC	11/17/06	1/07	JIAC	Pittsburgh Cmk	6/2/06	6/1/07	
	Sudbury	9/15/06	3/15/07		San Jose CA	11/17/06	1/07		Rochester Cmk	6/2/06	6/1/07	
	Sydney WBS	6/29/06	6/28/07		Sandy	11/17/06	1/07		San Antonio Aztec	4/15/06	4/14/07	
	Tempe Imx	9/29/06	1/28/07		Seattle PSC 2	11/17/06	1/07		Spokane	1/1/06	6/30/07	
	Vancouver TWS	2/16/06	3/31/07		Spokane	11/17/06	1/07		Saint Louis SC	9/22/06	3/1/07	
	Ann Arbor NA	11/17/06	1/07		Tampa Reg	11/17/06	1/07	Kilimanj L&C	Cincinnati MC	10/1/03	12/31/06	
	Apple Valley Imx	11/17/06	1/07		Toronto Cpx	11/17/06	1/07		Col Springs Cmk	1/4/06	1/3/07	
	Atlantic City	11/17/06	1/07		Tulsa Cmk	11/17/06	1/07		Corpus Christi	1/1/03	12/31/06	
	Austin	11/17/06	1/07		Virginia Beach	11/17/06	1/07		Des Moines	9/20/06	9/20/07	
	Boise Reg	11/17/06	1/07		West Nyack Imx	11/17/06	1/07		Erie	7/1/06	12/31/06	
	Buffalo Reg	11/17/06	1/07		White Plains NA	11/17/06	1/07		Fort Lauderdale	9/26/04	12/31/06	
	Buford Reg	11/17/06	1/07		Woodbridge Cpx	11/17/06	1/07		Garden City	9/1/04	12/31/06	
	Calgary Cpx	11/17/06	1/07		Woodridge Cmk	11/17/06	1/07		Houston MNS	6/5/05	12/31/06	
	Cathedral City	11/17/06	1/07		Berlin CS	4/5/01	12/06		Hutchinson	4/1/06	3/31/07	
	Cedar Rapids	11/17/06	1/07		Eilat Epic	4/4/04	12/31/06		Louisville SC	9/16/06	1/5/07	
	Charleston SC	11/17/06	1/07		Galveston	11/7/05	1/7/07		Portland	8/16/02	6/07	
	Charlotte	11/17/06	1/07		Guayaquil	10/20/06	9/30/07		Saint Louis Arch	5/29/04		
	Chicago Imx	11/17/06	1/07		Kaohsiung	10/1/06	12/31/06		San Diego RHF	8/2/02	9/07	
	Cincinnati NA	11/17/06	1/07		Madrid	6/12/02	12/06		San Jose CA	10/1/03	12/31/06	
	Col Springs Cmk	11/17/06	1/07		Melbourne MV	9/13/01	12/06		Sioux Falls	6/1/06	5/31/07	
	Colleyville	11/17/06	1/07		Moscow	1/1/04	9/30/07		<b>Spokane</b>	<b>2/10/06</b>	<b>12/31/07</b>	
	Columbus AMC	11/17/06	1/07		Nuremberg	5/28/03	12/31/06		West Nyack Imx	6/1/06	12/31/06	
	Covington OTI	11/17/06	1/07		Prague CC	8/1/06	12/31/06	<b>Yellowstone</b>	<b>6/15/02</b>	<b>12/07</b>		
	Dallas Cmk	11/17/06	1/07		Quebec	9/29/06	1/31/07	LOLL	Loch Lomond	7/24/02		
	Dearborn	11/17/06	1/07		San Antonio 3D	8/15/03	12/31/06		LS	Davenport	7/1/06	6/30/07
	Denver CC Reg	11/17/06	1/07		Sydney WBS	9/20/01	12/06			Riccione	7/1/06	1/31/07
	Detroit AMC	11/17/06	1/07		HB	Barcelona	5/7/02			12/06	Rochester MSC	10/7/06
	Detroit SC	11/17/06	1/07			Boston MOS	7/29/06		1/7/07	Hastings	12/4/06	6/3/07
	Dublin Reg	11/17/06	1/07			Buenos Aires NA	5/11/06	5/31/07	Little Rock	9/1/06	3/1/07	
	Edmonton Cpx	11/17/06	1/07			Calgary TWS	2/16/06	2/28/07	M3D	Madrid	6/1/04	12/31/06
	Evansville Sho	11/17/06	1/07			Edmonton TWS	1/1/06	6/30/07		Moscow	1/15/06	1/15/07
	Fort Lauderdale	11/17/06	1/07			Guatemala City Alb	7/1/06	7/1/07		<b>M3Dcc</b>	Karlshamn	11/1/05
Fort Worth	11/17/06	1/07	Guayaquil	11/1/03		12/31/06	MagDes	Stockholm	2/18/05	12/31/06		
Fresno Reg	11/17/06	1/07	Hampton	6/9/06		12/31/06		Alamogordo	2/23/06	2/22/07		
Grand Rapids Cel	11/17/06	1/07	Indianapolis Imx	1/21/05		12/31/06		Amneville	3/15/06	3/14/07		
Halifax	11/17/06	1/07	Melbourne MV	10/7/02		12/31/06		Birmingham UK	2/11/06	2/10/07		
Hampton	11/17/06	1/07	Oakland	1/1/06		12/31/06		Charleston SC	9/23/05	12/31/06		
Harrisburg	11/17/06	1/07	Sioux Falls	6/1/06		5/31/07		Copenhagen	1/14/06	1/13/07		
Hartford NA	11/17/06	1/07	Speyer Dome	1/1/06		12/31/06		Fort Lauderdale	9/23/05	12/31/06		
Houston Reg	11/17/06	1/07	Stockholm	11/30/01		12/31/06		Glasgow	3/31/06	7/1/07		
Irvine Reg	11/17/06	1/07	Sudbury	5/1/04		6/30/07		Hyderabad	2/13/06	1/31/07		
Kansas City AMC	11/17/06	1/07	Sydney WBS	7/22/02		12/31/06		Katowice CC	2/24/06	2/23/07		
King of Prussia Reg	11/17/06	1/07	Vancouver TWS	10/22/04		6/30/07		Krakow CC	2/24/06	2/23/07		
Langley Cpx	11/17/06	1/07	HC HCBTD HH HOTB	Huntsville		2/1/06		2/1/07	KSC 2	9/23/05		
Lansing Cel	11/17/06	1/07		San Simeon	8/17/96		Kuala Lumpur Di	3/24/06	3/23/07			
Las Vegas Bre	11/17/06	1/07		Berlin Disc	4/1/02	12/31/06	Milwaukee	8/4/06	1/4/07			
Lincolnshire Reg	11/17/06	1/07		Cincinnati MC	12/22/06	12/21/07	Moscow	4/12/06	4/11/07			
Los Angeles AMC	11/17/06	1/07		Davenport	12/22/06	12/21/07	Mumbai	1/20/06	1/31/07			
Los Angeles NA	11/17/06	1/07		Dearborn	12/22/06	12/21/07	Pensacola	3/1/06	2/28/07			
Louisville NA	11/17/06	1/07		Detroit SC	12/22/06	12/21/07	Pittsburgh CSC	9/23/05				
Madison Star	11/17/06	1/07		Duluth	12/22/06	12/21/07	Regina	10/6/06	4/6/07			
Mississauga Cpx	11/17/06	1/07		Garden City	12/22/06	12/21/07	Sydney WBS	10/20/05				
Montreal Cpx	11/17/06	1/07		Los Angeles CSC	8/25/06	2/15/07	Tijuana	7/1/06	1/1/07			
Nashville Reg	11/17/06	1/07		New Orleans	8/29/06	8/31/07	Townsville	7/17/06	7/16/07			
Natick JF	11/17/06	1/07		<b>Norwalk</b>	<b>12/22/06</b>	<b>3/15/07</b>	Warsaw CC	2/24/06	2/23/07			
New Rochelle Reg	11/17/06	1/07	Pensacola	12/22/06	12/21/07	Washington NASM	9/23/05					

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Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	<b>Bristol</b>	<b>1/28/06</b>	<b>6/30/07</b>	<b>SupeSpee</b>	Cedar Rapids	3/31/06	3/07		Melbourne MV	6/8/05	12/31/06
	Charleston SC	10/13/06	12/31/07	<b>Texas</b>	Austin	5/3/03			Menlyn	9/20/06	9/30/07
	Chattanooga	3/4/05	12/31/06	<b>TF</b>	Chantilly	1/06	12/06		Moscow	9/1/05	8/31/07
	<b>Galveston</b>	<b>2/21/05</b>	<b>3/31/07</b>		Salt Lake City CP	6/15/06	12/07		Nuremberg	6/30/05	
	<b>Kansas City Sci</b>	<b>5/1/06</b>	<b>3/31/07</b>		Warner Robins	7/92			Orlando SC	6/1/06	12/31/06
	<b>Katowice CC</b>	<b>9/9/05</b>	<b>3/31/07</b>		Washington NASM	7/1/76			Prague CC	5/1/06	12/31/06
	<b>Kuala Lumpur Di</b>	<b>8/17/06</b>	<b>6/30/07</b>	<b>Trex</b>	Norwalk	10/7/05			Quebec	11/10/06	8/9/07
	Kuwait City	1/10/06	12/31/06	<b>TS</b>	Hong Kong SM	8/1/06	1/31/07		Saint Augustine	3/10/06	3/31/07
	<b>Lehi</b>	<b>3/13/06</b>	<b>6/30/07</b>	<b>TTL</b>	Boston MOS	9/5/06	1/7/07		San Antonio 3D	1/27/06	1/27/07
	<b>London SM</b>	<b>2/6/06</b>	<b>6/30/07</b>		Espinho	12/1/05	12/1/06		Sinsheim	6/30/05	12/31/06
	<b>Madrid</b>	<b>9/10/06</b>	<b>12/31/07</b>	<b>VOSAS</b>	Poitiers MC	2/4/06	12/31/06		Stockholm	2/1/06	2/15/07
	<b>Moscow</b>	<b>4/14/05</b>	<b>10/30/07</b>	<b>VOTDS</b>	Chicago MSI	11/20/06	5/24/07		Sydney WBS	8/8/05	
	<b>New Orleans</b>	<b>5/26/06</b>	<b>7/31/07</b>		Pitea	9/15/06	8/31/07		Toronto OP	6/1/06	4/30/07
	Nuremberg	3/24/05	12/31/06		San Antonio Aztec	11/1/06	5/1/07		Vancouver Imx	6/26/06	12/31/06
	<b>Omaha Zoo</b>	<b>3/1/06</b>	<b>3/31/07</b>	<b>Vulcania</b>	Vulcania	2/22/02			Washington NMNH	9/15/06	9/30/07
	<b>Poznan CC</b>	<b>5/19/06</b>	<b>3/31/07</b>	<b>WATE</b>	Katombaba	6/1/97			Winnipeg	7/1/06	6/30/07
	<b>Prague CC</b>	<b>1/12/06</b>	<b>3/31/07</b>	<b>Whales</b>	Calgary TWS	2/1/06	6/30/07	<b>WTW</b>	<b>Boston MOS</b>	<b>12/9/05</b>	<b>6/30/07</b>
	San Antonio 3D	10/20/06	12/31/07		Cocoa	7/1/02	12/31/06		Calgary TWS	6/24/06	6/30/07
	Santa Fe Cin	9/8/06	12/31/06		Dhaka	9/26/06	9/26/07		Chicago MSI	6/1/06	5/31/07
	Tempe Imx	6/20/06	12/31/06		Edmonton TWS	10/6/06	2/15/07		Durban	6/1/06	5/31/07
	Tokyo Mer	11/11/06	12/31/06		Hague	9/6/04	12/31/06		Fort Lauderdale	1/12/06	1/31/07
	Virginia Beach	12/26/04	12/31/06		Spokane	3/15/04	12/31/06		Hague	6/1/06	6/30/07
	Washington NMNH	11/1/06	12/31/07	<b>WOC</b>	Poitiers Imax 3D	2/4/06	12/31/06		Melbourne MV	2/1/06	1/31/07
	West Nyack Imx	10/6/06	12/31/07	<b>Wolves</b>	Saint Felicien	5/31/06	5/31/07		Montreal SC	1/12/06	1/31/07
	<b>Skydance</b>			<b>WS3D</b>	Barakaldo Yel	10/22/06	10/21/07		Paris Geo	6/1/06	6/30/07
	<b>SOA</b>				Berlin CS	6/30/05			Philadelphia	10/6/06	10/31/07
	<b>Solarmax</b>				Birmingham UK	7/2/05	12/31/06		Phoenix ASC	7/8/06	6/30/07
					Bradford	7/29/05	12/31/06		<b>Richmond SMV</b>	<b>9/1/06</b>	<b>2/1/07</b>
					Bristol	5/20/05	12/31/06		San Diego RHF	4/7/06	9/30/07
					Calgary TWS	12/26/06	12/25/07		San Jose CA	1/1/06	1/31/07
					Charleston SC	2/1/06	1/31/07		Sandy	3/1/06	2/28/07
					<b>Eilat Epic</b>	<b>2/1/06</b>	<b>12/15/06</b>		Seattle PSC 2	12/26/05	12/31/06
					Grand Rapids Cel	11/1/06	6/30/07		Singapore DC	10/1/06	3/31/07
					Hague	12/28/06	6/17/07		Spokane	5/26/06	4/30/07
					Krakow CC	10/14/05	12/31/06		Tampa MOSI	5/27/06	5/30/07
					Lehi	9/1/05	12/31/06		Toronto OSC	10/1/06	9/30/07
					London BFI	5/20/05	12/31/06		Vancouver TWS	12/17/05	12/16/06
					London SM	5/20/05	12/31/06	<b>Yell</b>	Yellowstone	4/1/03	12/06
					Louisville SC	5/28/06	1/7/07	<b>ZC</b>	Zion	5/24/94	

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Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Al Khobar</b>	GP	10/23/06	4/22/07		WS3D	10/22/06	10/21/07		HB	7/29/06	1/7/07
	ROF	11/15/06	5/14/07		CRA	2/16/06	2/18/07		TTL	9/5/06	1/7/07
<b>Alamogordo</b>	DS3D	7/1/06	6/30/07	<b>Barcelona</b>	HB	5/7/02	12/06		<b>WTW</b>	<b>12/9/05</b>	<b>6/30/07</b>
	MagDes	2/23/06	2/22/07		MOE	5/1/03	12/31/06	<b>Boston NEA</b>	<b>Sharks3D</b>	<b>3/24/05</b>	<b>3/31/07</b>
<b>Albuquerque</b>	MOTN	9/15/06	3/15/07		MysticInd	5/1/06	4/30/07	<b>Bradford</b>	FON	10/3/06	10/3/07
<b>Alexandria</b>	MOTN	6/1/06	5/31/07		OpenSeas	11/17/06	1/07		<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>
<b>Amneville</b>	MagDes	3/15/06	3/14/07		SOSPI	7/1/05	6/30/07		<b>Sharks3D</b>	<b>2/11/06</b>	<b>6/30/07</b>
<b>Ankara AFM</b>	Cyberwor	9/15/06	9/15/07	<b>Batavia GQT</b>	<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>		WS3D	7/29/05	12/31/06
	OpenSeas	12/29/06	2/07	<b>Berlin CS</b>	AlienAdv	3/1/00		<b>Branson</b>	Ozarks	1/93	12/07
<b>Ann Arbor NA</b>	HappyFee	11/17/06	1/07		DS3D	4/6/06	10/5/07	<b>Bristol</b>	OpenSeas	10/13/06	12/06
	<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>		Galapago	8/11/06	8/10/07		<b>Sharks3D</b>	<b>1/28/06</b>	<b>6/30/07</b>
<b>Apple Valley Imx</b>	HappyFee	11/17/06	1/07		HaunCast	4/5/01	12/06		WS3D	5/20/05	12/31/06
	<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>		OW3D	6/5/03	12/31/06	<b>Buenos Aires NA</b>	DS3D	5/12/06	4/30/07
	<b>Sharks3D</b>	<b>8/18/06</b>	<b>6/30/07</b>		<b>Sharks3D</b>	<b>3/24/05</b>	<b>6/30/07</b>		HB	5/11/06	5/31/07
<b>Atlanta FMNH</b>	DS3D	10/21/06	3/30/07		WS3D	6/30/05			OpenSeas	10/5/06	12/06
	Greece	8/19/06	8/18/07	<b>Berlin Disc</b>	HH	4/1/02	12/31/06	<b>Buffalo Reg</b>	HappyFee	11/17/06	1/07
<b>Atlantic City</b>	HappyFee	11/17/06	1/07	<b>Birmingham AL</b>	JGWC	9/2/06	1/26/07		<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>
	<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>	<b>Birmingham UK</b>	MagDes	2/11/06	2/10/07	<b>Buford Reg</b>	HappyFee	11/17/06	1/07
<b>Austin</b>	HappyFee	11/17/06	1/07		MOTN	9/15/06	9/15/07		<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>
	RATW	6/2/06	3/16/07		Sharks3D	7/1/06	12/31/06	<b>Busan CGV</b>	OpenSeas	10/25/06	12/06
	Texas	5/3/03			WS3D	7/2/05	12/31/06	<b>Cairo EMA</b>	MOTN	7/6/06	7/5/07
<b>Baltimore</b>	DS3D	5/26/06	6/30/07	<b>Bogota Mal</b>	AJ	4/1/06	4/30/07	<b>Cairo MEC</b>	SpaceSta	3/31/06	3/31/07
	<b>FON</b>	<b>11/5/04</b>	<b>6/30/07</b>		SU	11/9/06	11/9/07	<b>Calgary Cpx</b>	HappyFee	11/17/06	1/07
	MOTN	10/15/06	10/14/07	<b>Boise Reg</b>	HappyFee	11/17/06	1/07		<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>
<b>Bangkok</b>	Sharks3D	5/10/06	12/31/06		<b>NATM</b>	<b>12/22/06</b>	<b>2/07</b>	<b>Calgary TWS</b>	Beavers	1/25/06	1/24/07
<b>Barakaldo Yel</b>	OpenSeas	11/17/06	1/07	<b>Boston MOS</b>	Alaska	11/3/06	4/22/07		FON	3/20/05	6/30/07
	<b>Sharks3D</b>	<b>6/9/06</b>	<b>6/30/07</b>		FON	5/28/04	6/30/07		HB	2/16/06	2/28/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	MOTM	3/1/06	5/30/07	Detroit SC	Bugs	7/8/06	1/1/07	Guadalajara Cin	NATM	12/22/06	2/07
	Solarmax	3/06	2/07		HappyFee	11/17/06	1/07		OpenSeas	10/13/06	12/06
	Whales	2/1/06	6/30/07		HOTB	12/22/06	12/21/07	Guatemala City Alb	HB	7/1/06	7/1/07
	WS3D	12/26/06	12/25/07		MOTN	2/1/06	9/15/07		NATM	12/22/06	2/07
	WTW	6/24/06	6/30/07	Dhaka	Whales	9/26/06	9/26/07	Guayaquil	HaunCast	10/20/06	9/30/07
Castle Rock	EMSH	3/92		Dublin Reg	HappyFee	11/17/06	1/07		HB	11/1/03	12/31/06
Cathedral City	HappyFee	11/17/06	1/07		NATM	12/22/06	2/07		OO	3/06	12/06
	NATM	12/22/06	2/07	Duluth	Greece	2/24/06	9/15/07	Hague	MOE	10/14/04	12/31/06
Cedar Rapids	HappyFee	11/17/06	1/07		HOTB	12/22/06	12/21/07		Whales	9/6/04	12/31/06
	Supespee	3/31/06	3/07	Durban	DS3D	11/24/06	6/23/07		WS3D	12/28/06	6/17/07
Chantilly	FightPil	12/10/04	12/31/07		MysticInd	3/15/06	3/14/07		WTW	6/1/06	6/30/07
	NATM	12/22/06	2/07		WTW	6/1/06	5/31/07	Halifax	HappyFee	11/17/06	1/07
	TF	1/06	12/06	Dwingeloo	FON	6/1/05	5/31/07		NATM	12/22/06	2/07
Charleston SC	HappyFee	11/17/06	1/07		SFTGS	5/15/06	12/31/06	Hampton	FightPil	12/10/04	12/31/06
	MagDes	9/23/05	12/31/06		Solarmax	1/1/06	12/31/06		HappyFee	11/17/06	1/07
	Sharks3D	10/13/06	12/31/07	Edmonton Cpx	HappyFee	11/17/06	1/07		HB	6/9/06	12/31/06
	WS3D	2/1/06	1/31/07		NATM	12/22/06	2/07		NATM	12/22/06	2/07
Charleston WV	CRA	7/21/06	1/31/07	Edmonton TWS	FightPil	6/9/06	12/22/06	Harrisburg	HappyFee	11/17/06	1/07
	Everest	11/4/06	1/26/07		Greece	2/17/06	2/15/07		Pulse	9/15/06	12/15/06
Charlotte	Everest	9/20/06	12/7/06		HB	1/1/06	6/30/07	Hartberg	GC	9/6/03	9/30/07
	HappyFee	11/17/06	1/07		MysticInd	10/1/05	6/1/07	Hartford NA	HappyFee	11/17/06	1/07
	NATM	12/22/06	2/07		Whales	10/6/06	2/15/07		NATM	12/22/06	2/07
Chattanooga	Sharks3D	3/4/05	12/31/06	Eilat Epic	AlienAdv	4/4/04	12/31/06	Hastings	Bears	9/11/06	3/1/07
Chicago Imx	HappyFee	11/17/06	1/07		HaunCast	4/4/04	12/31/06		CRA	4/5/06	12/3/06
	NATM	12/22/06	2/07		OW3D	4/4/04	3/31/07		LW	12/4/06	6/3/07
Chicago MSI	Greece	2/16/06	6/15/07		WS3D	2/1/06	12/15/06	Hibbing	JGWC	9/1/06	6/30/07
	VOTDS	11/20/06	5/24/07	Erie	Everest	11/20/06	7/15/07	Hong Kong SM	FightPil	12/10/05	12/31/06
	WTW	6/1/06	5/31/07		L&C	7/1/06	12/31/06		TS	8/1/06	1/31/07
Cincinnati MC	Alaska	11/15/06	12/21/06	Espinho	TTL	12/1/05	12/1/06	Houston MNS	FON	3/6/05	5/31/07
	FON	10/2/04	6/30/07	Evansville Sho	HappyFee	11/17/06	1/07		Greece	9/22/06	9/21/07
	GC	11/17/06	8/31/07		NATM	12/22/06	2/07		L&C	6/5/05	12/31/06
	HOTB	12/22/06	12/21/07	Fort Lauderdale	AlienAdv	5/1/06	4/30/07		MOTN	10/1/05	10/15/07
	L&C	10/1/03	12/31/06		FON	9/13/04	12/31/06	Houston Reg	HappyFee	11/17/06	1/07
	MOE	5/1/03	12/31/06		HappyFee	11/17/06	1/07		NATM	12/22/06	2/07
	Pulse	11/27/06	1/3/07		L&C	9/26/04	12/31/06	Huntsville	HC	2/1/06	2/1/07
Cincinnati NA	HappyFee	11/17/06	1/07		MagDes	9/23/05	12/31/06	Hutchinson	L&C	4/1/06	3/31/07
	NATM	12/22/06	2/07		NATM	12/22/06	2/07		RovMars	9/06	3/07
Cocoa	MOE	4/16/03	12/31/06	Fort Worth	WTW	1/12/06	1/31/07		SpaceSta	6/1/02	6/07
	Whales	7/1/02	12/31/06		Everest	9/1/06	12/31/06	Hyderabad	MagDes	2/13/06	1/31/07
Col Springs Cmk	HappyFee	11/17/06	1/07		HappyFee	11/17/06	1/07		OpenSeas	10/20/06	12/06
	L&C	1/4/06	1/3/07		JGWC	9/18/06	5/30/07	Incheon CGV	NASCAR	1/12/06	
	NATM	12/22/06	2/07		MOE	9/7/04	3/6/07	Indianapolis Imx	HB	1/21/05	12/31/06
Colleyville	HappyFee	11/17/06	1/07		NATM	12/22/06	2/07	Irvine Reg	HappyFee	11/17/06	1/07
	NATM	12/22/06	2/07		RATW	5/27/06	2/28/07		NATM	12/22/06	2/07
Columbus AMC	HappyFee	11/17/06	1/07	Fresno Reg	HappyFee	11/17/06	1/07	Istanbul AFM	Cyberwor	1/1/06	12/31/06
	NATM	12/22/06	2/07		NATM	12/22/06	2/07		SpaceSta	9/15/06	9/14/07
Columbus COSI	FightPil	5/26/06	12/31/06	Galveston	DS3D	9/22/06	9/21/07	Jackson MS	ALBT	10/22/06	10/31/07
Coomera	ALBT	11/1/05	10/31/07		HaunCast	11/7/05	1/7/07	Kansas City AMC	HappyFee	11/17/06	1/07
Copenhagen	DS3D	11/24/06	11/23/07		OW3D	5/25/06	2/28/07		NATM	12/22/06	2/07
	Greece	5/16/06	5/15/07		Sharks3D	2/21/05	3/31/07	Kansas City Sci	FightPil	8/5/06	1/31/07
	MagDes	1/14/06	1/13/07	Garden City	CRA	6/1/06	4/1/07		MOTN	1/31/06	5/30/07
Corpus Christi	FightPil	2/3/05	3/31/07		FightPil	12/10/04	12/31/06	Kansas City Zoo	Sharks3D	5/1/06	3/31/07
	L&C	1/1/03	12/31/06		HOTB	12/22/06	12/21/07		Amazon	3/18/06	12/10/06
Covington OTI	HappyFee	11/17/06	1/07		L&C	9/1/04	12/31/06	Kaohsiung	HaunCast	10/1/06	12/31/06
	NATM	12/22/06	2/07	Garza Garcia	Alaska	10/5/06	4/5/07	Kapurthala	Everest	5/15/06	5/14/07
Cuernavaca Cmx	NATM	12/22/06	2/07		MOTN	8/3/06	12/31/06	Karlshamn	CRA	1/15/06	8/31/07
	OpenSeas	10/13/06	12/06	Gatineau	BATB	12/15/06	1/7/07		M3Dcc	11/1/05	10/31/07
Dallas AA	SOA	2/26/99			DS3D	9/9/06	2/28/07		MOTN	9/15/06	8/31/07
Dallas Cmk	HappyFee	11/17/06	1/07		FightPil	11/10/06	3/10/07	Karuizawa Mer	ITD	1/1/06	12/31/06
	NATM	12/22/06	2/07	Ghaziabad Aer	GC	2/10/06	2/10/07	Katoomba	WATE	6/1/97	
Dallas MNS	FON	9/29/06	3/2/07		OpenSeas	10/20/06	12/06	Katowice CC	DS3D	5/17/06	5/16/07
Davenport	HOTB	12/22/06	12/21/07		SpaceSta	2/15/06	2/16/07		MagDes	2/24/06	2/23/07
	LS	7/1/06	6/30/07	Glasgow	AlienAdv	3/1/05	12/31/06		Sharks3D	9/9/05	3/31/07
Dayton	FightPil	12/3/04	12/3/07		E3D	6/25/04	12/31/06	Kazan	ITD	12/7/06	2/07
Dearborn	HappyFee	11/17/06	1/07		MagDes	3/31/06	7/1/07		OpenSeas	12/7/06	2/07
	HOTB	12/22/06	12/21/07		NATM	12/22/06	2/07	Kenner	Beavers	9/15/06	9/14/07
Denver CC Reg	HappyFee	11/17/06	1/07		OpenSeas	10/13/06	12/06	Killeen	CRA	11/3/06	5/2/07
	NATM	12/22/06	2/07	Gloucester Cpx	NATM	12/22/06	2/07	King of Prussia Reg	HappyFee	11/17/06	1/07
Denver MNS	Greece	6/9/06	2/15/07	Grand Canyon	GC	11/1/99	12/06		NATM	12/22/06	2/07
Des Moines	Everest	9/1/06	6/1/07	Grand Rapids Cel	HappyFee	11/17/06	1/07	Krakow CC	DS3D	5/17/06	5/16/07
	L&C	9/20/06	9/20/07		MOF	8/15/06	8/14/07		MagDes	2/24/06	2/23/07
Detroit AMC	HappyFee	11/17/06	1/07		NATM	12/22/06	2/07		OpenSeas	10/13/06	12/06
	NATM	12/22/06	2/07		WS3D	11/1/06	6/30/07		WS3D	10/14/05	12/31/06



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
KSC 2	MagDes	9/23/05			MysticInd	10/1/06	12/21/06	Oklahoma City	Greece	3/10/06	3/9/07
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		NATM	12/22/06	2/07		RATW	10/20/06	4/20/07
	MagDes	3/24/06	3/23/07		OpenSeas	11/30/06	1/07	Omaha Zoo	DS3D	6/1/06	3/1/07
	NASCAR	2/23/06	2/22/07		WS3D	6/8/05	12/31/06		HappyFee	11/17/06	1/07
	OpenSeas	10/19/06	12/06		WTW	2/1/06	1/31/07		MOTN	9/1/06	3/15/07
Kuwait City	Sharks3D	8/17/06	6/30/07	Menlyn	Africa	6/16/05	12/31/06	Ontario Reg	Sharks3D	3/1/06	3/31/07
	AlienAdv	12/31/06	6/30/07		FightPil	6/1/06	12/31/06		HappyFee	11/17/06	1/07
	OW3D	10/23/06	12/31/07		MOE	7/1/06	12/31/06	Orlando SC	NATM	12/22/06	2/07
	Sharks3D	1/10/06	12/31/06		WS3D	9/20/06	9/30/07		Greece	3/1/06	2/15/07
Langley Cpx	HappyFee	11/17/06	1/07	Mexico City Cin	AIWC	11/9/06	1/31/07		WS3D	6/1/06	12/31/06
	NATM	12/22/06	2/07		Greece	11/10/06	7/31/07	Osaka Sun	DS3D	9/1/06	8/31/07
Lansing Cel	HappyFee	11/17/06	1/07		NATM	12/22/06	2/07	Oviedo Yel	MOTN	5/27/05	
	NATM	12/22/06	2/07		OpenSeas	10/13/06	12/06		OpenSeas	10/17/06	12/06
Las Palmas	MOTN	12/10/06	12/9/07	Milwaukee	FightPil	8/4/06	12/9/06	Paris Gau	OpenSeas	10/18/06	12/06
Las Vegas Bre	HappyFee	11/17/06	1/07		MagDes	8/4/06	1/4/07	Paris Geo	MysticInd	12/15/05	1/30/07
	NATM	12/22/06	2/07	Mississauga Cpx	HappyFee	11/17/06	1/07		WTW	6/1/06	6/30/07
Las Vegas Lux	FightPil	12/10/04	12/31/06		NATM	12/22/06	2/07	Parker	Beavers	11/1/06	12/31/07
Lehi	MysticInd	10/8/06	4/30/07	Mobile	MOTN	3/1/06	2/28/07		Dolphins	3/4/06	3/2/07
	Sharks3D	3/13/06	6/30/07	Monterrey Cin	NATM	12/22/06	2/07	Penrith	Africa	7/31/06	7/31/07
	WS3D	9/1/05	12/31/06		OpenSeas	10/13/06	12/06		GC	7/16/05	7/21/07
Lincolnshire Reg	HappyFee	11/17/06	1/07	Montreal Cpx	HappyFee	11/17/06	1/07		Rhedged	7/1/00	
	NATM	12/22/06	2/07		NATM	12/22/06	2/07	Pensacola	HOTB	12/22/06	12/21/07
Little Rock	LW	9/1/06	3/1/07	Montreal SC	DS3D	5/3/06	1/7/07		MagDes	3/1/06	2/28/07
Loch Lomond	LOLL	7/24/02			Greece	10/6/06	3/31/07		MOF	11/8/96	
Lodz CC	AlienAdv	7/1/06	12/31/06	Moscow	WTW	1/12/06	1/31/07	Philadelphia	DS3D	4/24/06	4/23/07
London BFI	DS3D	9/3/06	3/2/07		DS3D	5/31/06	5/30/07		Galapago	10/6/06	12/31/06
	OpenSeas	10/13/06	12/06		HaunCast	1/1/04	9/30/07		HappyFee	11/17/06	1/07
	WS3D	5/20/05	12/31/06		M3D	1/15/06	1/15/07		WTW	10/6/06	10/31/07
London SM	DS3D	3/3/06	3/2/07		MagDes	4/12/06	4/1/07	Phoenix AMC	HappyFee	11/17/06	1/07
	FON	2/24/06			OpenSeas	10/26/06	12/06		NATM	12/22/06	2/07
	Sharks3D	2/6/06	6/30/07		OW3D	10/9/04	10/30/07	Phoenix ASC	WTW	7/8/06	6/30/07
	WS3D	5/20/05	12/31/06		Sharks3D	4/14/05	10/30/07	Pitea	VOTDS	9/15/06	8/31/07
Los Angeles AMC	HappyFee	11/17/06	1/07		WS3D	9/1/05	8/31/07	Pittsburgh Cmk	HappyFee	11/17/06	1/07
	NATM	12/22/06	2/07	Mumbai	Dolphins	12/2/05	12/1/06		JIAC	6/2/06	6/1/07
Los Angeles CSC	FightPil	6/30/06	12/31/06		Everest	12/2/05	12/1/06		NATM	12/22/06	2/07
	HOTB	8/25/06	2/15/07		MagDes	1/20/06	1/31/07	Pittsburgh CSC	AR	9/15/06	6/07
Los Angeles NA	HappyFee	11/17/06	1/07		OpenSeas	10/20/06	12/06		Bugs	9/1/06	5/1/07
Louisville NA	HappyFee	11/17/06	1/07	Myrtle Beach	CV	6/1/06	12/31/06		HappyFee	11/17/06	1/07
	NATM	12/22/06	2/07		DS3D	7/7/06	7/6/07		HOTB	12/26/06	12/25/07
Louisville SC	Greece	2/16/06	2/15/07		FON	4/1/06	3/30/07		MagDes	9/23/05	
	L&C	9/16/06	1/5/07		GC	4/1/06	3/30/07		Roar	6/1/06	6/30/07
	MOTN	1/15/06	10/15/07		MOTN	10/15/06	8/31/07	Poitiers Imax 3D	AlA3D	2/4/06	12/31/06
	RATW	9/9/06	2/8/07	Nanchang	Antarc	9/11/06	3/10/07		Cyberwor	2/4/06	12/31/06
	WS3D	5/28/06	1/7/07	Nashville Reg	HappyFee	11/17/06	1/07		WOC	2/4/06	12/31/06
Lubbock	RATW	8/18/06	1/31/07		NATM	12/22/06	2/07	Poitiers MC	VOSAS	2/4/06	12/31/06
Lucerne	Africa	9/15/06	12/2/06	Natick JF	HappyFee	11/17/06	1/07	Poitiers Omni	Pulse	2/4/06	12/31/06
	Bears	12/1/06	6/1/07		NATM	12/22/06	2/07	Poitiers Solido	SpaceSta	2/4/06	12/31/06
	GC	5/1/05	12/31/06	New Orleans	HOTB	8/29/06	8/31/07	Portage GQT	NATM	1/12/06	2/07
Madison Star	Bugs	10/13/06	4/13/07		Sharks3D	5/26/06	7/31/07	Portland	HappyFee	11/17/06	1/07
	HappyFee	11/17/06	1/07	New Rochelle Reg	HappyFee	11/17/06	1/07		L&C	8/16/02	6/07
	NATM	12/22/06	2/07		NATM	12/22/06	2/07	Poznan CC	Sharks3D	5/19/06	3/31/07
Madrid	AlienAdv	4/2/03		New York AMC	HappyFee	11/17/06	1/07	Prague CC	E3D	10/1/06	6/30/07
	CRA	5/1/06	5/31/07		NATM	12/22/06	2/07		HaunCast	8/1/06	12/31/06
	FON	7/1/06	12/31/06	New York AMNH	Beavers	4/15/05			Sharks3D	1/12/06	3/31/07
	HaunCast	6/12/02	12/06		RATW	9/30/06	12/21/06		WS3D	5/1/06	12/31/06
	M3D	6/1/04	12/31/06	Niagara	Niagara	7/1/86		Providence Imx	MysticInd	10/1/06	1/15/07
	MOE	5/1/03	12/31/06	Norwalk	HOTB	12/22/06	3/15/07		GN	8/15/06	4/15/07
	OpenSeas	10/17/06	12/06		MOE	1/1/06	12/31/06	Quebec	DS3D	6/23/06	6/22/07
	Sharks3D	9/10/06	12/31/07		OW3D	6/16/06	4/5/07		FON	2/20/06	2/28/07
	SOSPI	7/1/05	6/30/07		RATW	8/4/06	12/21/06		HappyFee	11/17/06	1/07
Malaga Yel	FON	3/25/06	12/31/06		Trex	10/7/05			HaunCast	9/29/06	1/31/07
	OpenSeas	10/17/06	12/06	Nuremberg	ALBT	12/21/06	12/31/07		NATM	12/22/06	2/07
Manchester UCI	OpenSeas	10/13/06	12/06		AlienAdv	8/15/06	8/15/07		WS3D	11/10/06	8/9/07
Manila	Everest	5/19/06	5/29/07		Galapago	8/3/06	8/2/07	Raleigh Exp	FightPil	6/29/06	12/31/06
	OpenSeas	10/25/06	12/06		GC	12/1/02	12/31/06		FON	5/1/06	1/31/07
Melbourne MV	Antarc	1/1/06	12/31/06		Greece	6/1/06	6/1/07		HappyFee	11/17/06	1/07
	DS3D	4/13/06	4/12/07		HaunCast	5/28/03	12/31/06		MOTN	10/6/06	4/5/07
	Greece	6/15/06	6/14/07		MOE	1/3/03	12/31/06	Reading JF	HappyFee	11/17/06	1/07
	HaunCast	9/13/01	12/06		OW3D	7/29/04	3/31/07		NATM	12/22/06	2/07
	HB	10/7/02	12/31/06		Sharks3D	3/24/05	12/31/06	Regina	DS3D	12/1/06	5/31/07
	JGWC	7/24/06	12/31/06		WS3D	6/30/05			Greece	9/10/06	9/9/07
	MOE	3/1/05	12/31/06	Oakland	HB	1/1/06	12/31/06		MagDes	10/6/06	4/6/07
	MOTN	9/15/06	9/14/07		Solarmax	1/1/06	12/31/06		SacrPlan	5/1/05	12/31/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Riccione	BP	6/1/06	5/31/07	Seattle PSC 1	Sharks3D	9/8/06	12/31/06	Tampa Reg	HappyFee	11/17/06	1/07
Richmond Cpx	LS	7/1/06	1/31/07		Anlarc	3/1/06	2/28/07	Tempe Imx	NATM	12/22/06	2/07
	HappyFee	11/17/06	1/07		FightPil	12/26/04	12/31/06		Greece	9/29/06	1/28/07
Richmond SMV	NATM	12/22/06	2/07	Seattle PSC 2	MOE	9/20/06	1/7/07	Thessaloniki Tijuana	Sharks3D	6/20/06	12/31/06
	CRA	1/15/06	1/14/07		HappyFee	11/17/06	1/07		Dolphins	3/1/06	2/28/07
	FON	9/18/04	6/30/07		HOTB	12/26/06	12/25/07		Extreme	10/1/06	2/24/07
	HappyFee	11/17/06	1/25/07	Seoul 63	NATM	12/22/06	2/07		MagDes	7/1/06	1/1/07
	NATM	12/22/06	2/1/07		WTW	12/26/05	12/31/06		MOTN	10/21/06	10/20/07
Roanoke	WTW	9/1/06	2/1/07		Dolphins	7/1/06	7/1/07		OO	10/18/01	12/15/06
	Alaska	11/22/06	5/31/07	Seoul CGV	MOTN	11/15/06	8/1/07	Tokyo Mer	OpenSeas	12/9/06	2/07
Rochester Cmk	HappyFee	11/17/06	1/07		Cyberwor	3/3/06	3/2/08		Sharks3D	11/11/06	12/31/06
	JAC	6/2/06	6/1/07	Shenyang SPP	NASCAR	1/12/06		Toronto Cpx	HappyFee	11/17/06	1/07
	NATM	12/22/06	2/07		OO	7/1/06	1/30/07		NATM	12/22/06	2/07
Rochester MSC	AJ	4/1/06	3/31/07	Shijiazhuang	Skydance	1/06	1/07	Toronto OP	Africa	6/1/05	12/31/06
	LS	10/7/06	9/3/07	Shreveport	HOTB	12/23/06	12/22/07		ALBT	6/1/05	12/31/06
Sacramento Imx	AIWC	11/1/06	12/31/06	Singapore DC	DS3D	8/5/06	1/31/07	Toronto OSC	MOE	7/1/04	12/31/06
	MOTN	11/1/06	3/15/07		OnGuard	2/13/99			WS3D	6/1/06	4/30/07
Saint Augustine	DS3D	8/15/06	3/1/07	Sinsheim	WTW	10/1/06	3/31/07		Bugs	5/5/06	1/5/07
	HappyFee	11/17/06	1/07		DS3D	5/4/06	11/3/07		FightPil	3/1/06	1/31/07
Saint Félicien	WS3D	3/10/06	3/31/07		E3D	5/16/03	12/31/06		WTW	10/1/06	9/30/07
	Bears	5/31/06	5/31/07	Sioux Falls	WS3D	6/30/05	12/31/06	Townsville	DS3D	7/17/06	12/31/06
	GN	4/05	12/06		HB	6/1/06	5/31/07		MagDes	7/17/06	7/16/07
Saint Louis Arch	Wolves	5/31/06	5/31/07		JGWC	10/8/06	1/26/07	Tulsa Cmk	DS3D	8/18/06	3/2/07
	L&C	5/29/04		Sofia CC	L&C	6/1/06	5/31/07		HappyFee	11/17/06	1/07
Saint Louis SC	FightPil	3/11/05	12/31/06		MOE	6/1/06	5/31/07	Universidad Cin	NATM	12/22/06	2/07
	FON	9/17/04	12/31/06		Cyberwor	10/13/06	10/12/07		NATM	12/22/06	2/07
Saint Louis Weh	Greece	9/5/06	9/4/07		GC	1/23/05	12/31/06	Valencia SPN	OpenSeas	10/13/06	12/06
	Kilimanj	9/22/06	3/1/07		HB	1/1/06	12/31/06		CRA	9/15/06	9/14/07
	MOE	1/1/06	12/31/06		HOTB	12/25/06	12/24/06	Valencia Spn	FON	2/1/06	2/2/07
	RATW	6/2/06	12/1/06		MOE	1/23/05	12/31/06		MOTN	9/15/06	12/31/06
	HappyFee	11/17/06	1/07	Spokane	Bugs	9/21/06	3/21/07	Vancouver Imx	MysticInd	10/1/06	1/15/07
Saint Michael Cmg	NATM	12/22/06	2/07		FON	8/20/04	6/30/07		WS3D	6/26/06	12/31/06
	NATM	12/22/06	2/07		Greece	2/24/06	2/1/07	Vancouver TWS	Greece	2/16/06	3/31/07
Saint Paul	Greece	6/15/06	1/7/07	Stockholm	HappyFee	11/17/06	1/07		HB	10/22/04	6/30/07
	HOTB	12/22/06	12/21/07		JAC	1/1/06	6/30/07		HOTB	12/23/06	12/22/07
Salt Lake City CP	MOF	1/15/06	8/31/07		L&C	2/10/06	12/31/07	Vantaa	WTW	12/17/05	12/16/06
	Everest	6/15/06	12/07		NATM	12/22/06	2/07		Bugs	9/1/06	9/1/07
	TF	6/15/06	12/07		Whales	3/15/04	12/31/06	Victoria	Solarmax	2/1/06	1/30/07
San Antonio 2D	Alamo				WTW	5/26/06	4/30/07		FightPil	5/26/06	12/31/06
	HOTB	12/22/06	12/21/07	Sudbury	GC	3/1/04	12/31/06	Virginia Beach	MOTN	9/21/06	9/20/07
	MOTN	3/15/06	1/31/07		HB	11/30/01	12/31/06		HappyFee	11/17/06	1/07
San Antonio 3D	NATM	12/22/06	2/07		M3Dcc	2/18/05	12/31/06	Vulcania	Sharks3D	12/26/04	12/31/06
	HaunCast	8/15/03	12/31/06		WS3D	2/1/06	2/15/07		FON	1/1/06	12/31/07
	OW3D	1/1/06	6/30/07	Sydney WBS	FON	2/1/06	6/30/07	Warner Robins	Vulcania	2/22/02	
San Antonio Aztec	Sharks3D	10/20/06	12/31/07		GF	3/1/03	3/31/07		TF	7/92	
	WS3D	1/27/06	1/27/07		Greece	9/15/06	3/15/07		DS3D	5/17/06	5/16/07
	ExplClub	4/1/06	9/1/07		HB	5/1/04	6/30/07	Warsaw CC	MagDes	2/24/06	2/23/07
	JAC	4/15/06	4/14/07		MOTN	9/30/05	6/30/07		OpenSeas	10/13/06	12/06
	MOTM	4/1/06	9/1/07		Roar	5/1/06	6/30/07		SOSPI	9/1/06	12/30/06
San Diego NHM	VOTDS	11/1/06	5/1/07	Taipei AM	Antarc	1/1/06	12/31/06	Washington NASM	FightPil	3/11/05	12/07
	OO	3/31/01	12/06		DS3D	5/25/06	5/24/07		MagDes	9/23/05	
	CV	10/1/06	9/30/07		Extreme	10/15/06	1/31/07	Washington NMNH	TF	7/1/76	
	DS3D	7/1/06	6/30/07		Greece	6/29/06	6/28/07		Sharks3D	11/1/06	12/31/07
	Everest	9/1/06	9/30/07	Taipei MCR	HaunCast	9/20/01	12/06		WS3D	9/15/06	9/30/07
San Diego RHF	FON	5/28/04	9/30/07		HB	7/22/02	12/31/06	West Nyack Imx	HappyFee	11/17/06	1/07
	Greece	2/24/06	2/1/07		MagDes	10/20/05			L&C	6/1/06	12/31/06
	L&C	8/2/02	9/07		MOTN	9/15/06	9/14/07	White Plains NA	NATM	12/22/06	2/07
	MOE	11/1/01	9/07		OpenSeas	11/30/06	1/07		Sharks3D	10/6/06	12/31/07
	WTW	4/7/06	9/30/07	Syracuse	WS3D	8/8/05		Winnipeg	HappyFee	11/17/06	1/07
San Francisco AMC	HappyFee	11/17/06	1/07		GP	9/6/06	3/5/07		NATM	12/22/06	2/07
	NATM	12/22/06	2/07	Taipei WVC	Roar	1/15/06	1/31/07	Woodbridge Cpx	WS3D	7/1/06	6/30/07
San Jose CA	Greece	9/20/06	9/19/07		ExplClub	1/1/06	12/31/06		HappyFee	11/17/06	1/07
	HappyFee	11/17/06	1/07		FightPil	1/1/05	1/1/07	Woodridge Cmk	NATM	12/22/06	2/07
	L&C	10/1/03	12/31/06	Tallahassee	GN	1/1/06	12/31/06		HappyFee	11/17/06	1/07
	MOE	2/12/03	12/31/06		ITD	2/1/06	1/31/07	Xalapa	NATM	12/22/06	2/07
	WTW	1/1/06	1/31/07		NATM	12/22/06	2/07		Bugs	9/1/06	1/1/07
San Simeon	HCBTD	8/17/96		Tampa MOSI	CTPA	6/16/06	12/20/06	Yellowstone	GC	2/10/06	2/10/07
	HappyFee	11/17/06	1/07		DS3D	7/7/06	1/7/07		L&C	6/15/02	12/07
Sandy	MOF	11/15/06	3/31/07	Zion	FON	5/27/06	5/31/07		Yell	4/1/03	12/06
	NATM	12/22/06	2/07		HOTB	12/22/06	12/21/07		ZC	5/24/94	
	WTW	3/1/06	2/28/07		MysticInd	8/1/06	8/1/07				
Santa Fe Cin	RATW	12/22/06	2/07		RATW	6/30/06	12/21/06				
	OpenSeas	10/13/06	12/06		WTW	5/27/06	5/30/07				



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
Africa	Africa: the Serengeti	1994		Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIA3D	Adventures in Animation 3D	2004	3D	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIWC	Adventures in Wild California	2000		RATW	Ride Around the World	2006	GSF
AJ	Amazing Journeys	1999		Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988		Roar	Roar: Lions of the Kalahari	2003	NGD
Alaska	Alaska: Spirit of the Wild	1997		ROF	Ring of Fire	1991	SMM
ALBT	Australia: Land Beyond Time	2002		RovMars	Roving Mars	2006	BVP
AlienAdv	Alien Adventure	1999	3D	SacrPlan	Sacred Planet	2004	BVP
Amazon	Amazon	1997		SFTGS	Search for the Great Sharks	1992	SMM
Antarc	Antarctica	1991		Sharks3D	Sharks 3D	2004	3D 3DEL
AR	Adrenaline Rush	2002		Skydance	Skydance	2002	BFI
BATB	Beauty and the Beast	2002		SOA	Spirit of American	1999	unk
Bears	Bears	2001		Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988		SOSPI	SOS Planet	2002	3D NGD
BP	Blue Planet	1990		SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D	SU	Straight Up: Helicopters in Action	2002	SKF
CRA	Coral Reef Adventure	2003		Supespee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001		Texas	Texas: The Big Picture	2003	TSHM
CV	Cosmic Voyage	1996		TF	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Dolphins	Dolphins	2000		TS	Top Speed	2003	MFF
DS3D	Deep Sea 3D	2006	3D	TTL	To The Limit	1989	MFF
E3D	Encounter in the Third Dimension	1999	3D	VOSAS	Voyagers of Sky and Sea	2004	MC unk
EMSH	Eruption of Mount St. Helens, The	1980		VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998		Vulcania	Vulcania	2002	unk
ExplClub	Explorers Club	2006		WATE	Wild Australia: The Edge	1997	MSI
Extreme	Extreme	1999		Whales	Whales	1996	NGD
FightPil	Fighter Pilot: Operation Red Flag	2004		WOC	Wings of Courage	1994	3D SPC
FON	Forces of Nature	2004		Wolves	Wolves	1999	PCI
Galapago	Galapagos	1999	3D	WS3D	Wild Safari 3D	2005	3D NGD
GC	Grand Canyon: The Hidden Secrets	1985		WTW	Wired to Win	2005	NGD
GF	Gold Fever	1999		Yell	Yellowstone	1994	NGD
GN	Great North	2000		ZC	Zion Canyon (aka TOTG)	1994	BFI
GP	Greatest Places, The	1998					
Greece	Greece: Secrets of the Past	2006					
HappyFee	Happy Feet: The IMAX Experience	2006					
HaunCast	Haunted Castle	2001	3D				
HB	Human Body, The	2001					
HC	Hail Columbia!	1982					
HCBTD	Hearst Castle: Building the Dream	1996					
HH	Hidden Hawaii	1992					
HOTB	Hurricane on the Bayou	2006					
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002					
JIAC	Journey into Amazing Caves	2001					
Kilimanj	Kilimanjaro	2002					
L&C	Lewis & Clark: Great Journey West	2002					
LOLL	Legend of Loch Lomond, The	2002					
LS	Living Sea, The	1994					
LW	Lost Worlds: Life in the Balance	2001					
M3D	Misadventures in 3D	2003	3D				
M3Dcc	Misadventures in 3D (ColorCode)	2004					
MagDes	Magnificent Desolation	2005	3D				
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight, The	1997					
MOTM	Mystery of the Maya	1995					
MOTN	Mystery of the Nile	2005					
MysticInd	Mystic India	2005					
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
NATM	Night at the Museum	2006					
Niagara	Niagara	1987					
OnGuard	On Guard	1999					
OO	Ocean Oasis	2000					
OpenSeas	Open Season: An IMAX 3D Experience	2006	3D				
OW3D	Ocean Wonderland 3D	2003	3D				

### December 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
82	NATM	6	Whales	2	AIWC	1	Rheged
80	HappyFee	5	JGWC	2	AJ	1	ROF
31	DS3D	5	SpaceSta	2	CV	1	RovMars
31	OpenSeas	4	Africa	2	ExplClub	1	SacrPlan
31	Sharks3D	4	Alaska	2	Extreme	1	SFTGS
31	WS3D	4	ALBT	2	GP	1	Skydance
26	MOTN	4	Antarc	2	LW	1	SOA
24	Greece	4	Beavers	2	MOTM	1	SU
23	FON	4	Dolphins	2	TTL	1	Supespee
23	MagDes	4	JIAC	1	AIA3D	1	Texas
21	FightPil	4	M3D	1	Alamo	1	Trex
21	WTW	4	MOF	1	Amazon	1	TS
18	HOTB	4	OO	1	AR	1	VOSAS
18	L&C	4	Solarmax	1	BATB	1	Vulcania
17	HB	4	TF	1	BP	1	WATE
17	MOE	3	Bears	1	CTPA	1	WOC
13	HaunCast	3	E3D	1	EMSH	1	Wolves
11	GC	3	Galapago	1	GF	1	Yell
10	Everest	3	GN	1	HC	1	ZC
9	CRA	3	ITD	1	HCBTD		
9	MysticInd	3	LS	1	HH		
9	RATW	3	NASCAR	1	Kilimanj		
8	AlienAdv	3	Pulse	1	LOLL		
8	OW3D	3	Roar	1	Niagara		
7	Bugs	3	SOSPI	1	OnGuard		
6	Cyberwor	3	VOTDS	1	Ozarks		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Camera Company 1 Westside Drive. Unit # 12 Toronto, ON M9C 1S2 CANADA Tel: 416-622-9925 www.3dcameracompany.com</p> <p>3D Entertainment Ltd. <b>3DEL</b> 6th Floor, Brettenham House Lancaster Place London, WC2E 7EW UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com</p> <p>Access Integrated Technologies 55 Madison Avenue, Suite 300 Morristown, NJ 07960 USA Tel: 973-290-0080 www.accessitx.com</p> <p>Big Films, Inc. <b>BFI</b> 50 St-Anne Street Montreal, QC H9X 3A9 CANADA Tel: 514-878-9999 Fax: 514-878-0617 www.bigfilms.ca</p> <p>Bob Bullock Texas State History Museum <b>TSHM</b> 1800 North Congress Ave. Austin, TX 78701 USA Tel: 512 936 4600 Fax: 512-475-3366 www.thestoryoftexas.com</p> <p>BRC Imagination Arts, Inc. 2711 Winona Avenue Burbank, CA 91504 USA Tel: 818-841-8084 Fax: 818-841-4996 www.brcweb.com</p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. 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Comstock Owosso, MI 48867 USA Tel: 989-725-5410 Fax: 989-723-0359 www.ncgmovies.com</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Primesco Communica-</p>
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www.smm.org

Science Museum of Virginia  
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# SHORTS

## Happy Feet watch

*Happy Feet: The IMAX Experience* opened in 79 North American IMAX theaters on Nov. 17, simultaneously with its wide opening on more than 3,700 conventional screens. In its first weekend, the LF edition of the **Warner Bros.** film took in US\$2.4 million, or just over \$30,000 per screen. In a press release, **Imax Corporation** characterized this as a record for an animated film, but that calculation excludes several titles released by the **Walt Disney Company**, including *Fantasia/2000*, *Beauty and the Beast*, and *The Lion King*.

In the second weekend, following the Thanksgiving holiday, *Happy Feet* took in another \$2.25 million, bringing its total at the end of ten days to about \$6 million. In the same time it had earned \$100 million from conventional theaters. Thus the IMAX screens, representing about 2% of all theaters, accounted for about 6% of the box office.

*Happy Feet* will be joined in at least 65 theaters on Dec. 22 by **Twentieth Century Fox's** *Night at the Museum*, a **Ben Stiller** comedy, directed by **Shawn Levy**. At the GSCA conference in September, **Greg Foster** described it as a natural fit for institutional theaters, but as this issue went to press less than a week before the opening, only nine museums had booked the film, half the number that are showing *Happy Feet*. Some institutional theaters may choose to book the film later, when its performance is known and lease rates are lower. Some museums may have been unable to take the title because they were already committed to *Happy Feet* or other films when *Museum* was announced in September and couldn't squeeze the film into their schedules.

## Cincinnati's OMNIMAX reopens

As we reported previously (see *Shorts*, *LF Examiner*, September 2006), the **Cincinnati Museum Center** closed its **Robert D. Lindner Family OMNIMAX Theater** for a major overhaul in September. The thea-

ter reopened on Nov. 24 with a new dome, sound system, projector lens, reel unit, seats, carpeting, and lighting. New accessibility equipment, including a Rear Window captioning system and wireless descriptive audio system, will be in place by the end of the month. The total cost of



Cincinnati's OMNIMAX gets a new Spitz dome.

the renovation was about \$1 million, according to vice president of theaters **David Duszynski**.

The new dome is a 72-foot (22-meter) Spitz unit with seams that disappear when an image is projected onto them. The DDP-2 digital sound system is the first installation to use production versions of **Imax Corporation's** new point-source speakers. The projector has been fitted with a new \$30,000 high-resolution lens and reel units that will allow the theater to show films up to 2½ hours long.

The new seats, by Spain's **Figueras International Seating**, are wider — 21 inches instead of 19 — reducing the capacity from 270 to 250. Their red and black color matches the new carpeting. The new **Sky-Skan** LED lighting system uses only a tiny fraction of the power previously required for house lights.

The theater reopens with a six-film **Viewer's Choice Film Festival**, and *Rolling Stones at the Max*, which, thanks to the new reel unit, will be shown without interruption.

The OMNIMAX has served 6.4 million visitors since it opened in November 1990.

## GSCA launches new Web site

The **Giant Screen Cinema Association** has launched its newly enhanced Web site, [www.giantscreencinema.com](http://www.giantscreencinema.com). The site features a member center with a searchable directory of GSCA members and others in the LF industry, bulletin boards for discussions of industry topics, and a job bank. The site also has information about coming and past industry conferences and meetings, films in release and in production, and news items written by editor **Kelly Germain**. Additional features are promised.

Through the end of December the site is open to everyone, but after Jan. 1 certain sections will be available only to GSCA members. New memberships and renewals are due by Jan. 12, 2007, and can be handled online at the site.

## Schedule for Euromax meeting

**Euromax** has published a tentative schedule for its Jan. 18-20 meeting in Nuremberg, Germany. The session will start late in the afternoon on Thursday the 18<sup>th</sup> and wrap up by noon on Saturday the 20<sup>th</sup>, with as many as nine film screenings in between. (The list of films had not been released as this issue went to press.) There will also be member meetings, a demonstration of digital cinema projectors, possibly including a 4K system, and presentations on films in production.

For more information visit [www.euromax.org](http://www.euromax.org).

## Bradford museum renamed

The **National Museum of Photography, Film, and Television** in Bradford, U.K., has been renamed the **National Media Museum**, effective Dec. 1. The change of name will be accompanied by an expansion of the museum's mission to include radio and the World Wide Web,

(see *SHORTS* on page 17)

Photo by Mike Howard, Cincinnati Museum Center